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Tutor for the Violin

p. 1 ill.

Brant Crowe? see #763 p. 3[illegible]

✓ see #715 p. 303

Herm. Allen [illegible] B. [illegible] log

Gewendine?

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THE

Compleat Tutor

For the

VIOLIN

Containing

The Best and Easiest Instructions for Learners to Obtain a Proficiency

To which are Added

A Choice Collection of the most Celebrated Italian English and Scotch Tunes

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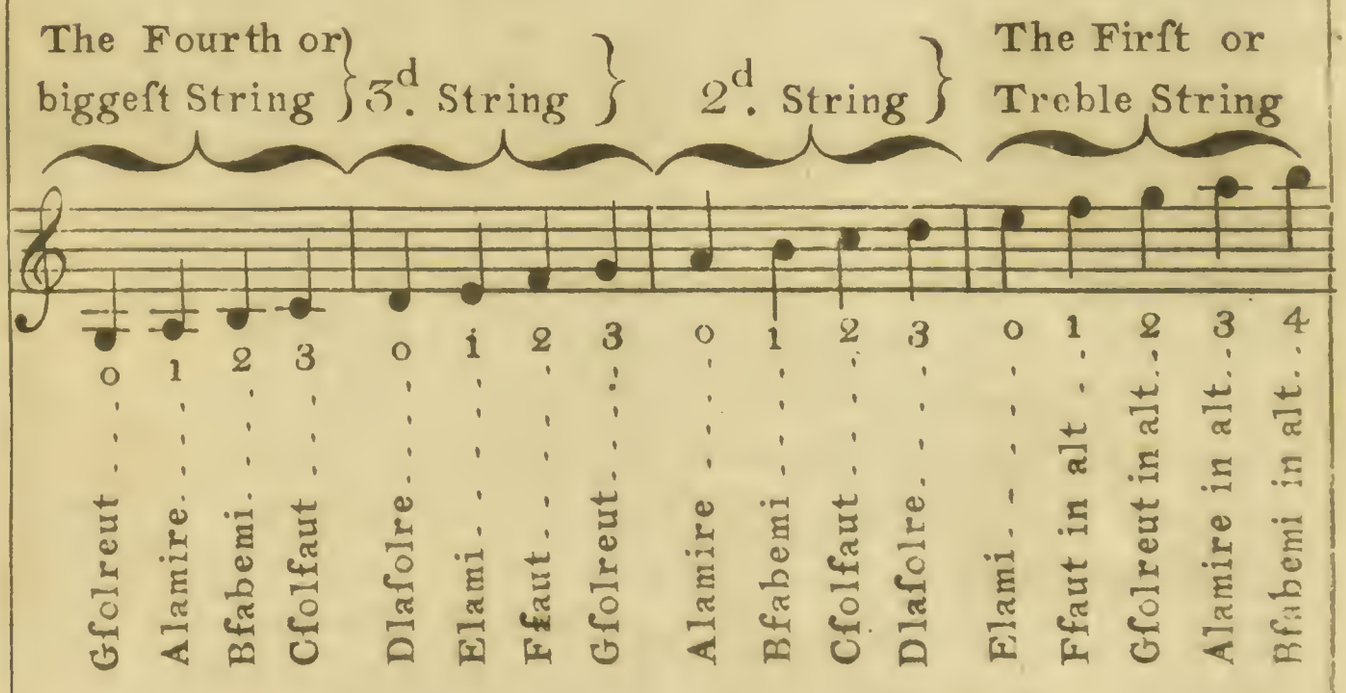
The *Compleat Tutor* for the VIOLIN.

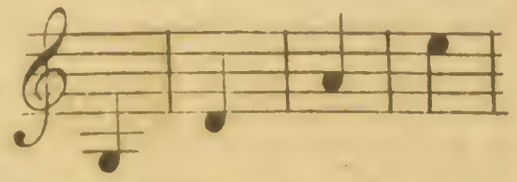
The firſt thing to be learnt is the Scale of the Gamut as it is here ſubjoyn'd.



Next it will be requiſite for the Learner to get theſe Names by heart, having a particular regard to every Line and Space, as alſo to the reſpective Notes that are on them, that he may be able to know and tell their proper Names, readily whenever he ſhall ſee them in any Place or Leſson, what ſoever.

The

The next thing which is to be Learnt is the Method of tuning the Violin, which muſt be by Fifths; thus the Fourth or biggeſt String open will be Gamut, or rather Gſolreut; the third String open Dſolre; the Second String open Alamire, and the firſt or Treble String open will be Elami, Example.



But if you cannot put your Violin in Tune by the help of the former direction do it thus, meaſure out the Seventh Line (from the Nut) which is drawn acroſs the Strings in the enſuing Example, and draw with a little Ink a Line over the Finger board, at the ſame diſtance from the Nut, as that Line, having done thus, ſcrew up the Treble String to as high a Pitch as it can moderately bear, then put your little Finger on the afore mentioned Mark on the ſecond String and cauſe that to give the ſame ſound as the Treble String doth when 'tis open: afterward put your little Finger on the ſame Mark on the third String, cauſe that to have the ſame ſound as the ſecond String when open: and laſtly obſerve the ſame Method in tuning the 4th.

Directions how to play off the ſeveral Notes mark'd in the Scale of the Gamut.

Hold the Violin with your left Hand about half an Inch from the bottom of its head, which is generally term'd the Nut, and let it lie between the Root of your Thumb and that of your fore Finger, then you may proceed to the playing off all the Notes ſpecified in the Scale of the Gamut, to which purpoſe it ought to be obſerv'd that there are four Notes appertaining to the fourth or biggeſt String, (Viz.) Gſolreut, Alamire, Bfabemi, and Cſolfaut, Now Gſolreut is to be play'd open, Alamire, muſt be ſtopt with the fore Finger of your left Hand, almoſt at the diſtance of an Inch from the Nut: Bfabemi with your 2d Finger about half an Inch from the firſt: and Cſolfaut with your third Finger cloſe to your ſecond.

The third String hath in like manner four Notes, which are theſe (Viz.) Dlaſolre, Elami, Ffaut and Gſolreut: (on which

laſt the Cliff is commonly placed on) Dſolre is ſtruck open. Elami, is to be ſtopt with your fore Finger, about an Inch from the Nut. Ffaut with your ſecond Finger cloſe to the firſt; and Gſolreut with your third Finger three quarters of an Inch from the ſecond.

The ſecond String hath alſo four Notes (Viz.) Alamire, Bfabemi, Cſolfaut, and Dlaſol; now Alamire, muſt be ſtruck open, Bfabemi, is to be ſtopt with your fore Finger about an Inch from the Nut: Cſolfaut with your ſecond Finger cloſe to the firſt, and Dlaſol, with your third Finger about three quarters of an Inch from the ſecond.

The firſt or Treble String hath five Notes uſually ap- propriated thereto, which are theſe (Viz.) Elami, Ffaut, Gſolreut, Alamire and Bfabemi. ſtrick Elami open, ſtop Ffaut with your fore Finger, very near the Nut. Gſolreut with your ſecond Finger about three quarters of an Inch from the firſt. Alamire with your third Finger at the ſame Diſ- tance from the ſecond: laſtly you muſt ſtop Bfabemi with your little Finger half an Inch from the Third.

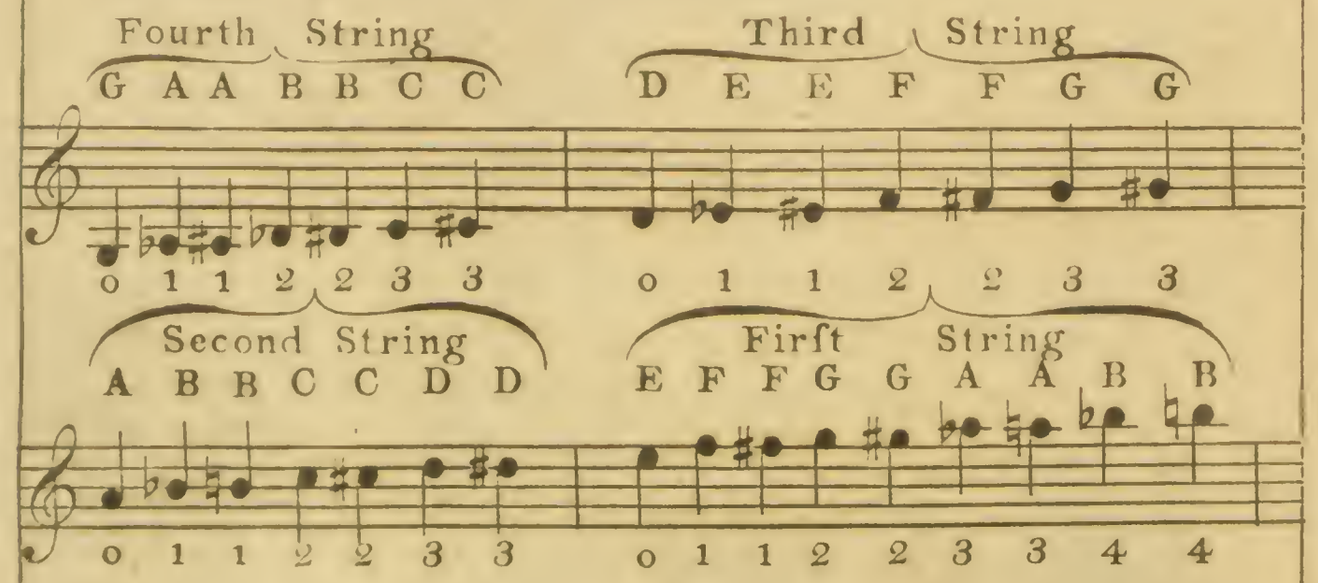
It will be neceſsary likewiſe to take notice that all the Notes on the firſt or Treble String, excepting Elami, are term- ed in Alt, for diſtinction ſake, and that the firſt Note of every String muſt be drawn with a down Bow.

Of Flats and Sharps.

Where as the greater Part of the Notes in the Gamut are divided by half Notes, commonly call'd Flats and Sharps, the former whereof are Mark'd thus (♭) The other thus (♯) There is another Mark that you will often meet with, call'd a Natural which is Mark'd thus (♮) And ſignifies the takeing off the Flat or Sharp, and cauſing the Note to have its natural Tone.

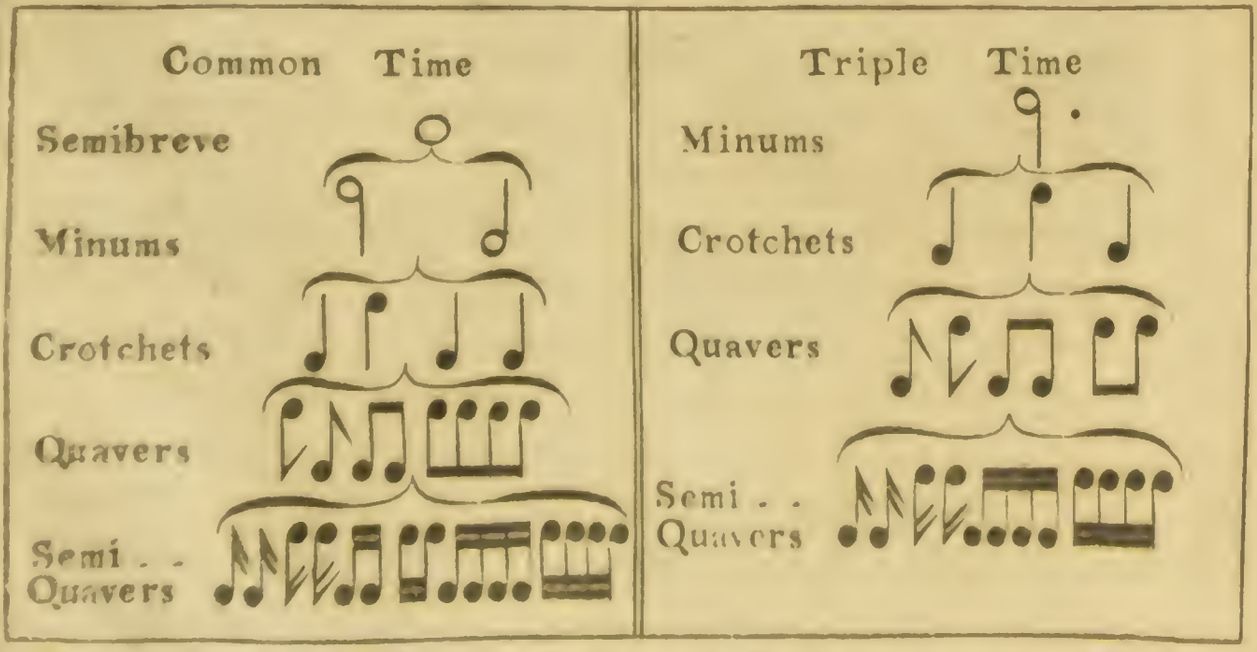
It may not be amiſs to ſubjoyn the whole Scale of the Gamut aſcending wherein all theſe half Notes are delineated, and at the ſame time to ſhew with what Fingers they are to be ſtopt. Where the Cypher (o) is ſet underneath any Note it

ſignifies that ſuch a Note muſt be play'd open. the Figure (1) Is the firſt Finger. the Figure (2) is the ſecond Finger. the Fi - -gure (3) Is the third Finger. but whereſoever you find a Fi - -gure plac'd under a Note, and the ſame Finger under the next it denotes that the ſame Finger muſt be ſtopt about half an Inch farther than it was before.



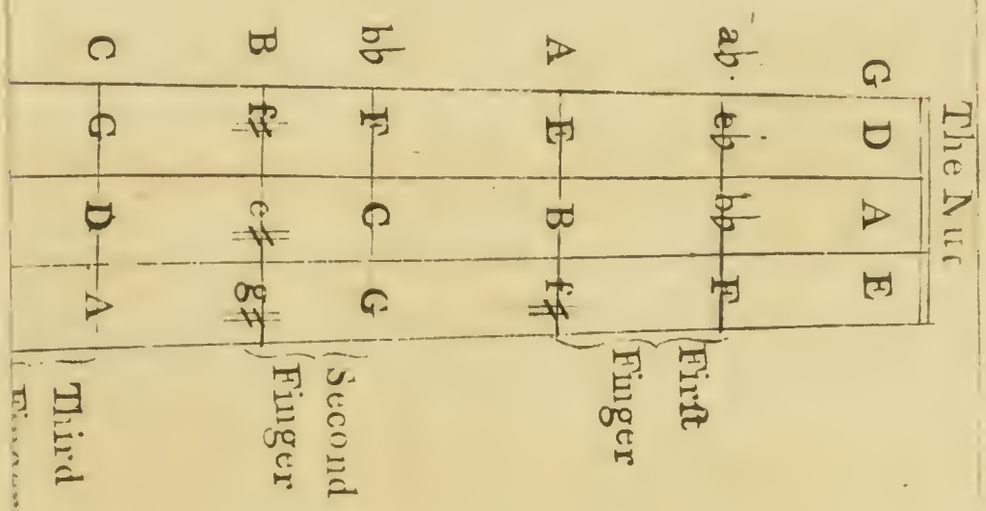
If you cannot readily attain to ſtop in tune you may then have recourſe to the enſuing Example where in the Strings of the Violin are repreſented and divided into ſeveral Frets

Example of the Time

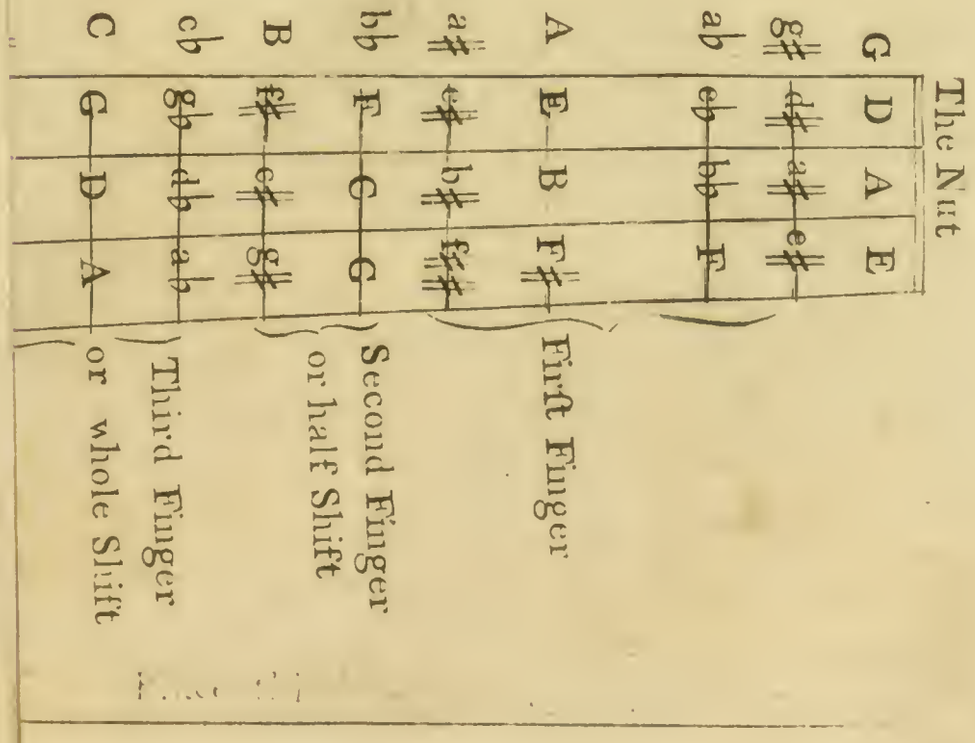


Theſe are two ſorts of Time (Viz) Common and Triple.

do by removing the Bridge a little forwarder
aper paſted on the Neck of your Violin, at the
ſtop in Tune to a very great Nicety.

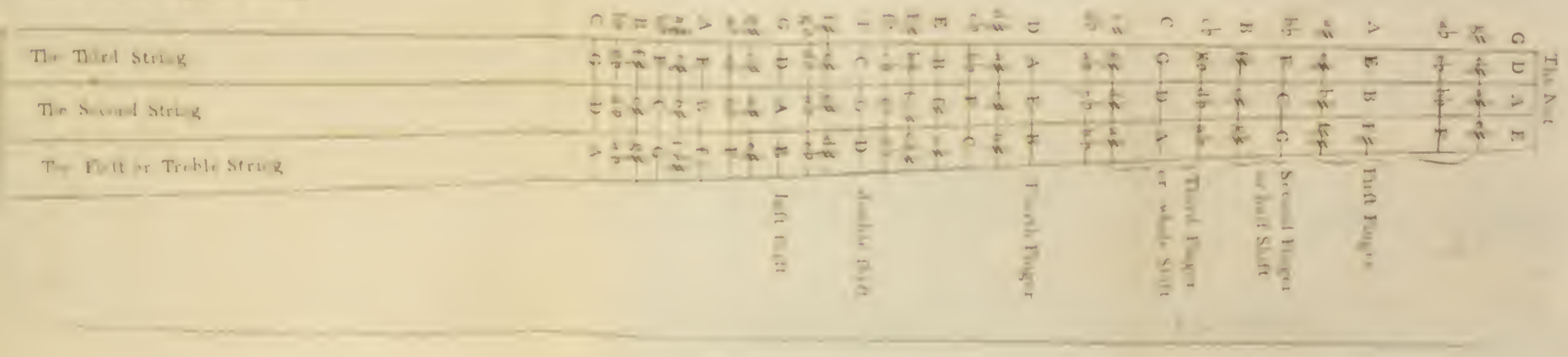


ch directs you to ſtop in all the Shifts, for
ble Shift is upon the ſeventeenth Line, the laſt
be done, and then move the whole Hand higher
with the ſame Finger.



Let the length of your Strings between the Nut and the Bridge be the fame as in this Example, which you may eafily do by removing the Bridge a little forwarder or backwarder, as occafion requires: then with a pair of Compaffes mark out three Lines either with Ink, or bits of Paper paſted on the Neck of your Violin at the fame diſtance as they are in this Example: then you may eaſily obſerve every Note: and with a little Practice learn how to ſtop in Tune to a very great Nicety.

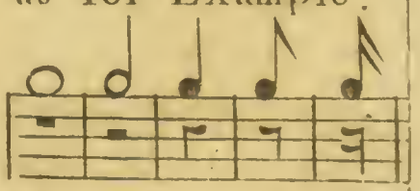
When you are pretty well acquainted with the manner of ſtopping according to the former ſcheme you may proceed to this which directs you to ſtop in all the Shifts, for Example the firſt Shift which is call'd the half Shift is upon the fifth Line the whole Shift is upon the eight Line the double Shift is upon the ſeventeenth Line the laſt Shift is on the twenth Line. Note that in ſhifting you muſt put your firſt Finger on that Line or Note where the Shift is to be done and then move the whole Hand higher accordingly. Note alſo that as G♯ and A♭, or A♯ and B♭, or alſo D♯ or E♭, &c. are but the ſame Note you muſt not ſtop them with the ſame Finger.



Common Time is Mark'd thus (C) and muſt be play'd ſlow or thus (C) which ſhews a faſter Motion, and thus (¢) to denote a briſk Movement. Triple Time is mark'd thus ($\frac{3}{2}$) to ſignify a grave Movement, or thus ($\frac{3}{4}$) which Mark is uſually prefixt to ſlow Airs, or thus (3) which Mark ſerves for Minuets or light Tunes, or thus ($\frac{6}{8}$) which laſt Mark is gene-rally ſet before Jiggs and Paſpes, a Semibreve is the length of two Minums. 4 Crotchets, 8 Quavers, and 16 Semiquavers. and ought to be held as long as you can diſtinctly tell 1, 2, 3, 4. therefore ac-cording to the Mark ſet at the beginnig of any Leſon whether it be ſlow or quick, you muſt alter the telling of theſe Numbers ſlower or faſter.

Triple Time is multiplied by three and conſiſts of one prickt Minum, 3 Crotchets, 6 Quavers, and 12 Semiquavers in a Bar, a Bar is a Line drawn acroſs the five Lines of the Scale, as in the Example; a double Bar is ſet as occaſion ſerves to ſhew that the Strain ends there, and muſt be play'd

twice over; a Repeat is mark thus (:S:) and ſignifies that ſuch a Part of a Song or Leſon; muſt be ſung or play'd over again from that Note whereon it is plac'd, furthermore in moſt Leſsons you'll find a Dot, or a Prick, on the ſide of a Note, which ſignifies that ſuch a Note whereto this Dot is fix'd, muſt be held half as long again as the time of the Note itſelf, whether it be Semibreve or Mi-num, Crotchet or Quaver, As for the Tails of the Notes they may be turn'd upwards, or downwards, provided the Heads be made full and fixt in their proper Places; there are alſo as many Reſts, or marks of ſilence as there are Notes, as for Example. And when you meet with any of theſe you are to ceaſe playing according to their Lengths: A Pauſe is Mark'd thus 𝄐 And ſhews



that the Note on which it is plac'd muſt be held out beyond it's common length, and is often plac'd on the laſt Note of a Leſon; there remains now the explaining certain Marks which are uſually ſet at the beginning and end of the Staves, the firſt whereof is that of the Cliff mark'd thus 𝄞 The other is that of a Direct & is Mark'd thus w and ſerves to ſhew the place of the firſt Note in the next Stave; ſome other Notes are alſo inſerted in moſt Leſsons (Viz) Flats & Sharps, that have been already deſcribed in the preceeding

Example.

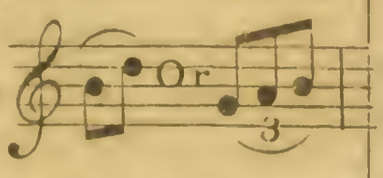
Example, therefore I ſhall only add here that the Flats are uſed for Elami, Bfabemi, and Alamire, & if one or more of theſe Flats be plac'd next the Cliff, it ought to be underſtood that all the Notes on that Line or in thoſe ſpaces where they ſtand, muſt be play'd Flat throughout the Leſson, unleſs you meet with a Natural, or Sharp, preſixt to any of them, ſhewing that, that particular Note muſt be play'd Natural or Sharp. the Sharps are generally applied to Ffaut, Cſolfaut, & Gſolreut, ſo that all the Notes found in thoſe places are to be play'd Sharp, unleſs a Flat or Natural any where intervenes.

Of the uſual Graces.

The firſt is call'd a Beat, and is mark'd thus + it proceeds from the Note below that Note on which it is made, and muſt be heard a little before the Note is drawn with the Bow, as for Example in playing Bfabemi, you muſt firſt touch Alamire open, and then beat down Bfabemi with your fore Finger,

A Shake is mark'd thus (tr) and comes from the next Note above, thus when you ſhake Ffaut, the grace is taken from Gſolreut, which you muſt ſtrike a little and then ſhake it off, but beſure to let the proper Note be heard at laſt. A Deminitive Note is Mark'd thus( ) or thus ( ) and muſt be expreſs'd to ſweeten or grace the Note following without being reckon'd into the Time.

There is another grace call'd a Slur and mark'd thus ⁀ which is ſometimes ſet over two, three, or more Notes, to ſhew that all the Notes comprehended within it muſt be drawn with one Bow, as it appears from the Example, moreover you will ſometimes find a figure of three plac'd on three of ſuch Notes, which ſignifies that any three Note whereon it is plac'd, are to be play'd in the ſame time as if there were but two of ſuch Notes.

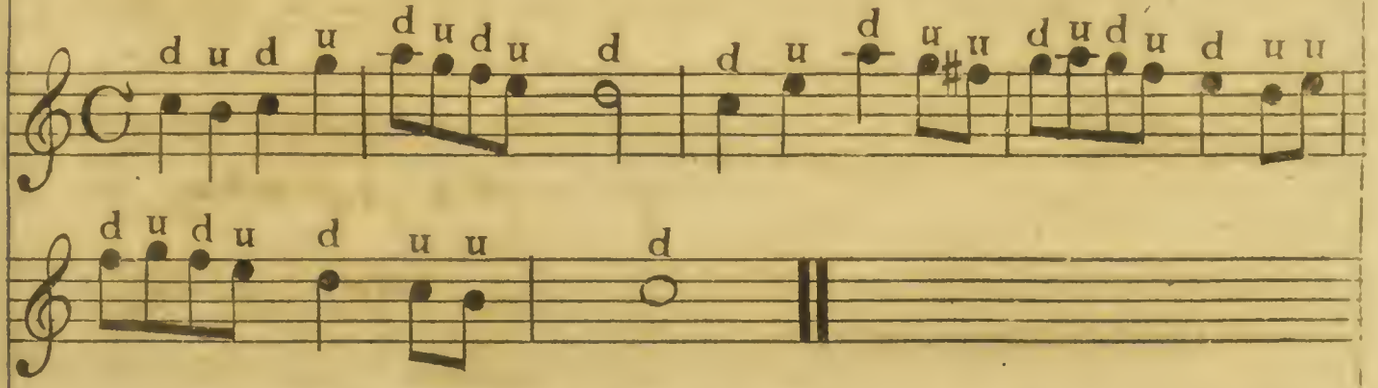


The method of Bowing in Common Time.

It is difficult to lay down any certain Rules for the uſe of the Bow, by reaſon the direction of divers Maſters & the methods of Practitioners, are very different, nevertheleſs it may not be improper to exhibit ſome remarkable obſervations on this Subject.

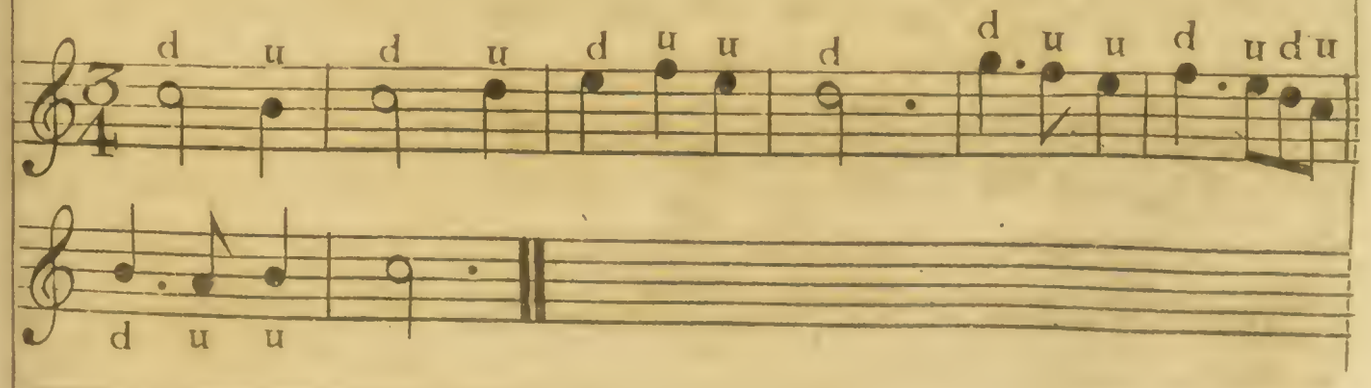
At

At the beginning of many Leſsons you will find an odd Note excluded from the others, by the firſt Bar, which muſt be ſtruck with an up Bow, the next within the Bar is to be drawn with a down Bow, and when ever an equal number of Notes are compriſed within the ſame Bar, draw one Bow down, the other up, continually; but if any odd numbers are found therein, then 'tis requiſite that ſome two of them be play'd with two down, or two up Bows, both together, as you may more plainly apprehend from the enſuing Example, where the Letter (u) is ſet over thoſe Notes which require an up Bow, and (d) over thoſe which require a down Bow.

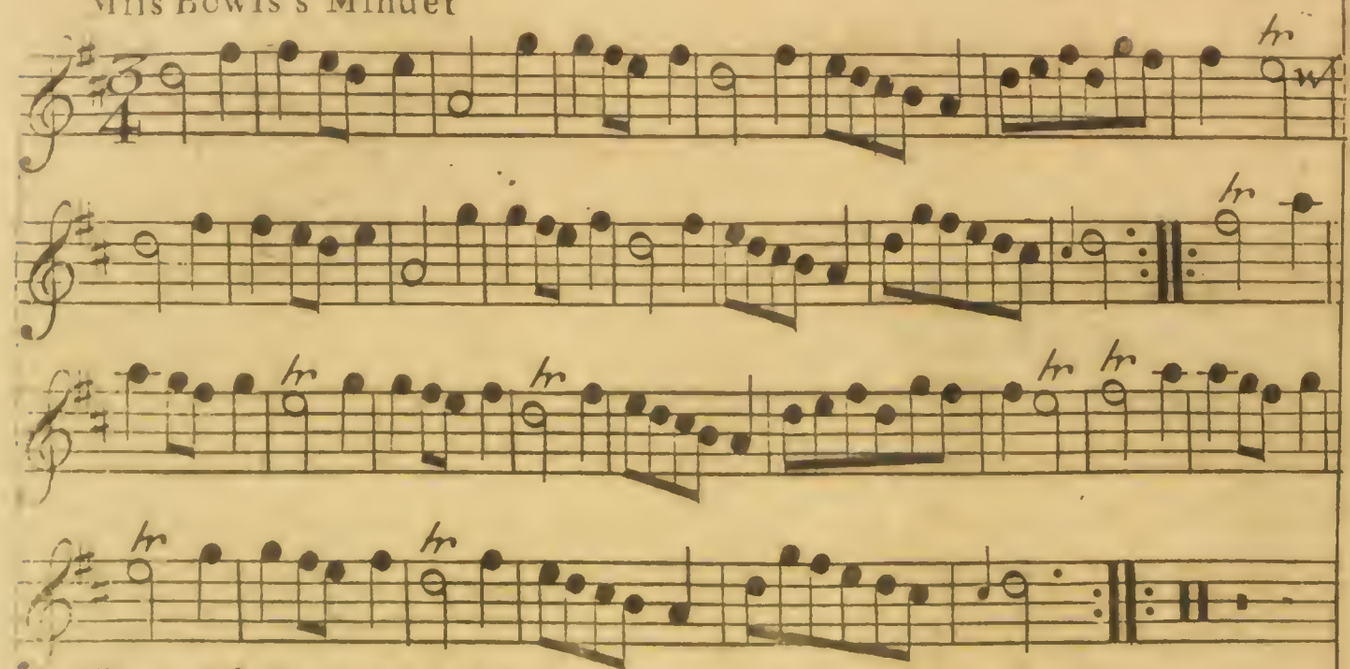


The method of Bowing in Triple Time.

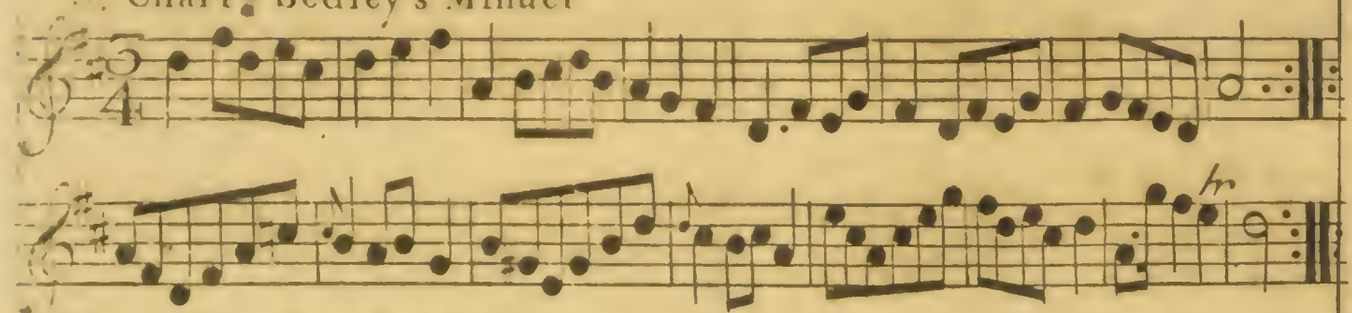
When three Minums are included in a Bar. the firſt muſt be ſtruck with a down Bow, and the two laſt, with up Bows, or otherwiſe you may play off the firſt with a down Bow, the Second with an up Bow, and the third with a down Bow, but you will ſoon perceive the firſt Direction to be the beſt, when three Crotchets are found in a Bar, and four Quavers in the next then ſtrike the firſt Crotchet with a down Bow, and the other two with up Bows, to the end that you may the more conveniently begin the four Quavers in the next Bar, drawing your Bow downward.



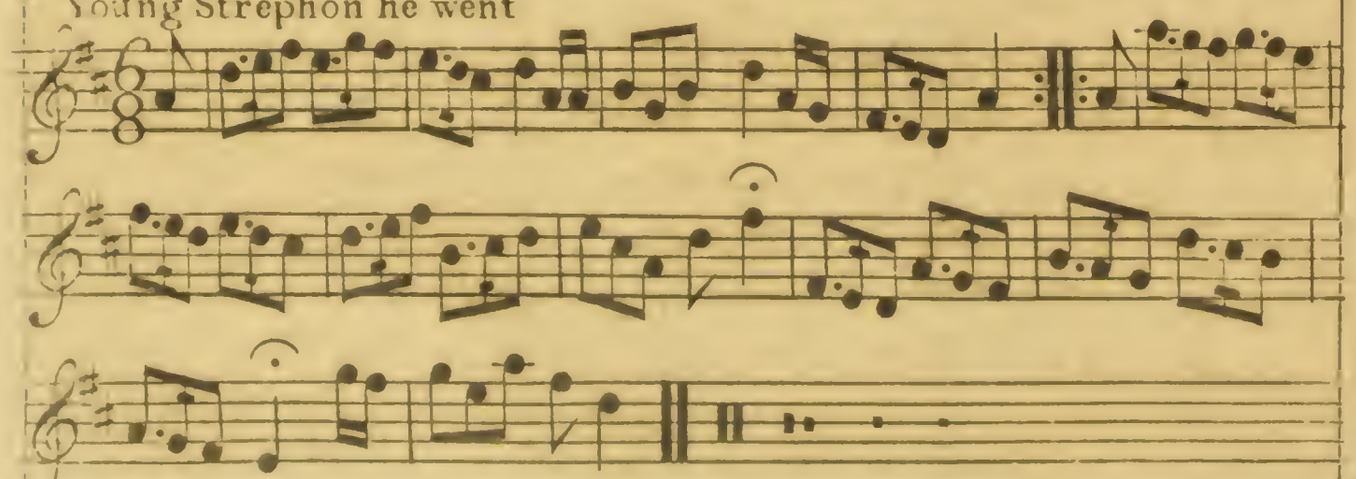
Miſs Bowls's Minuet



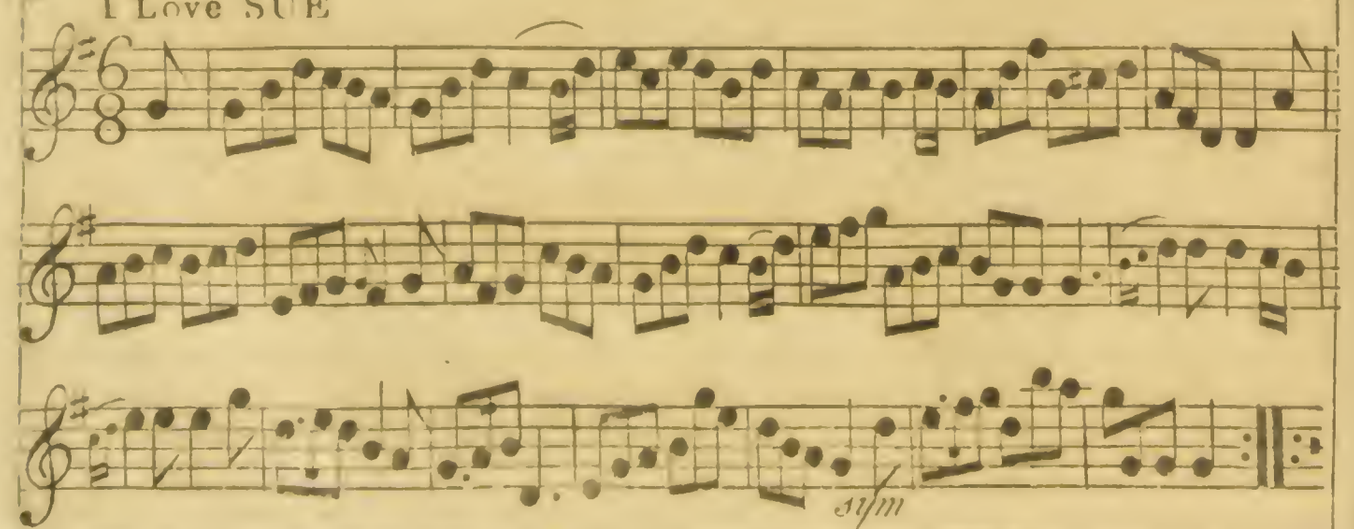
Sr Charl's Sedley's Minuet



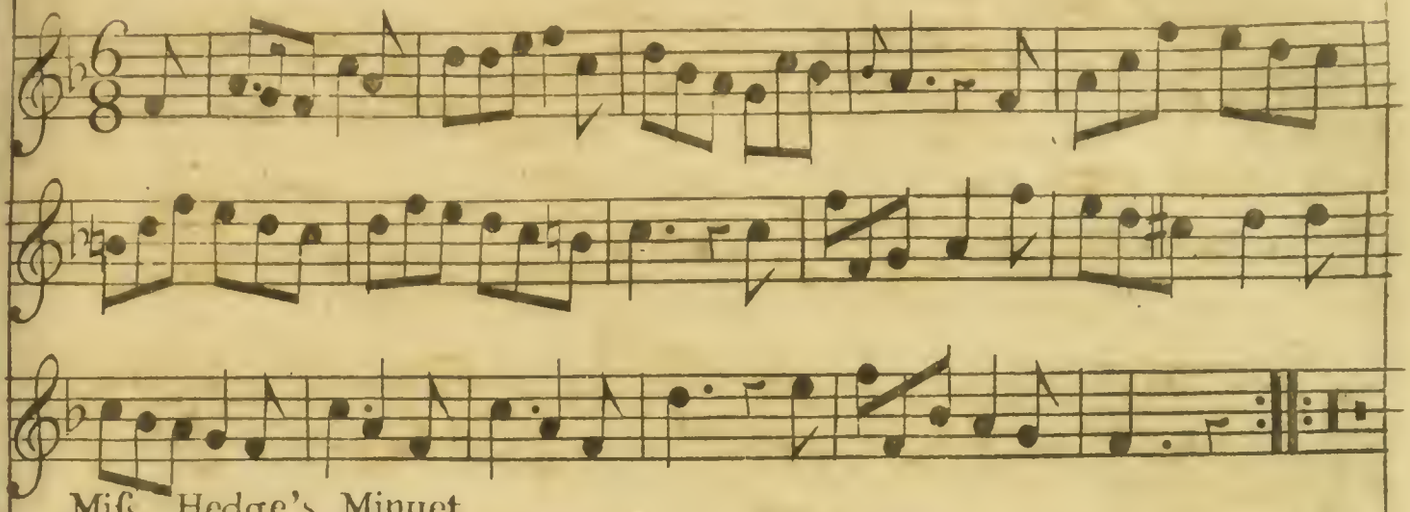
Young Strephon he went



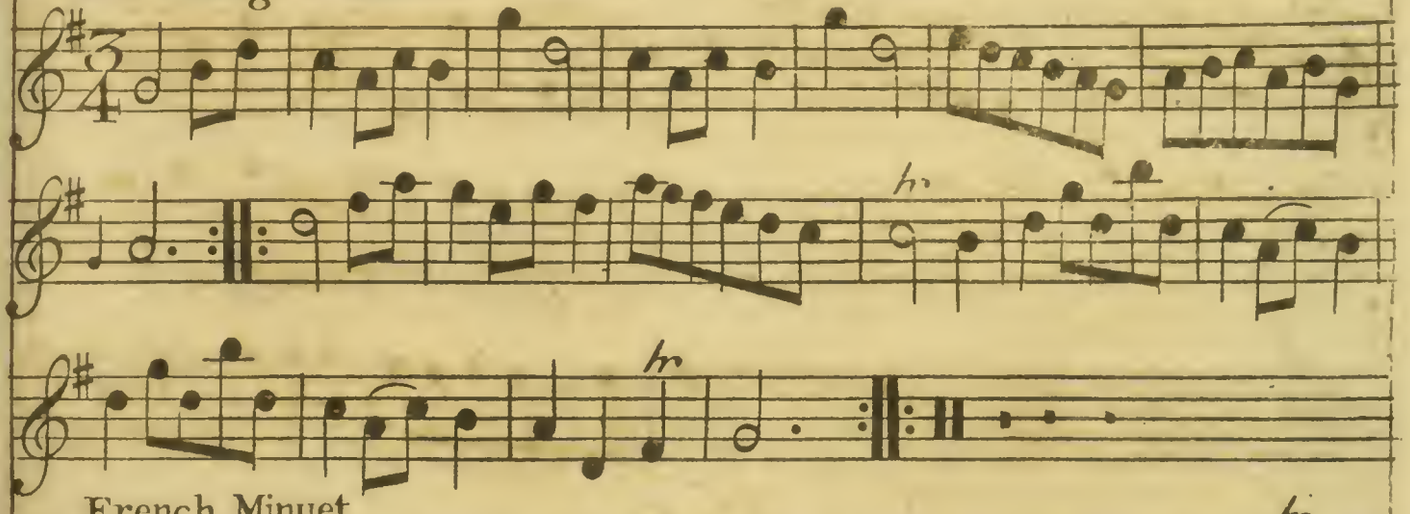
I Love SUE



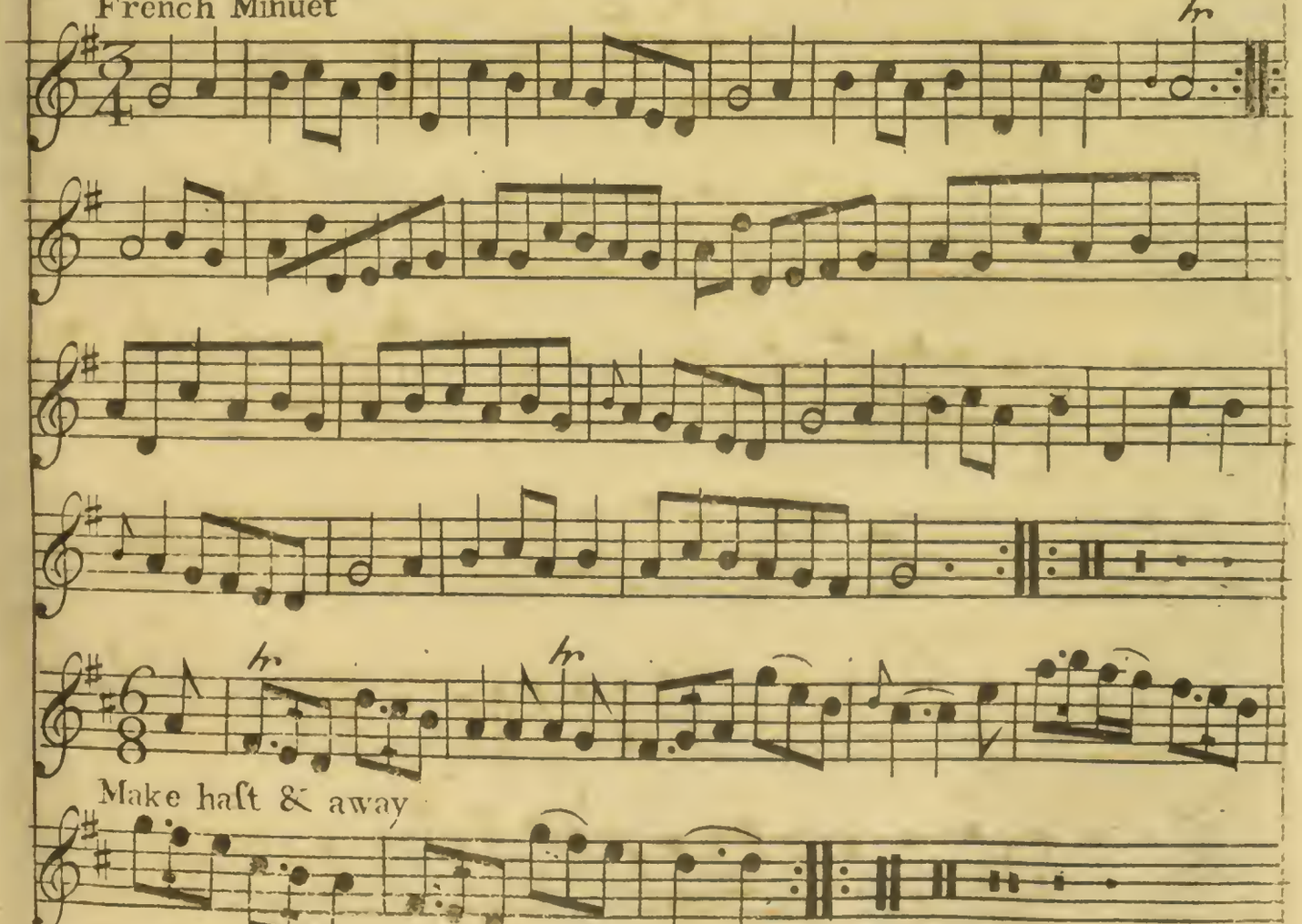
Harveſt Home



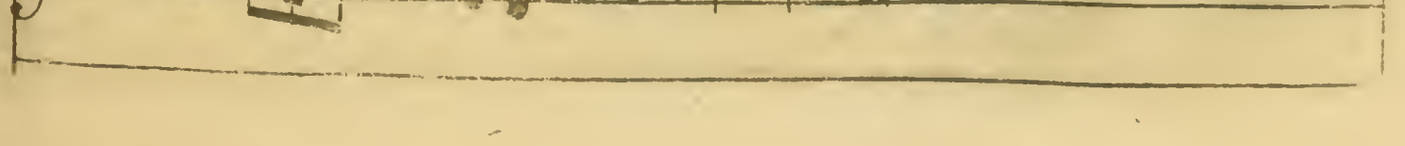
Miſs Hedge's Minuet



French Minuet



Make haſt & away



Charles's March

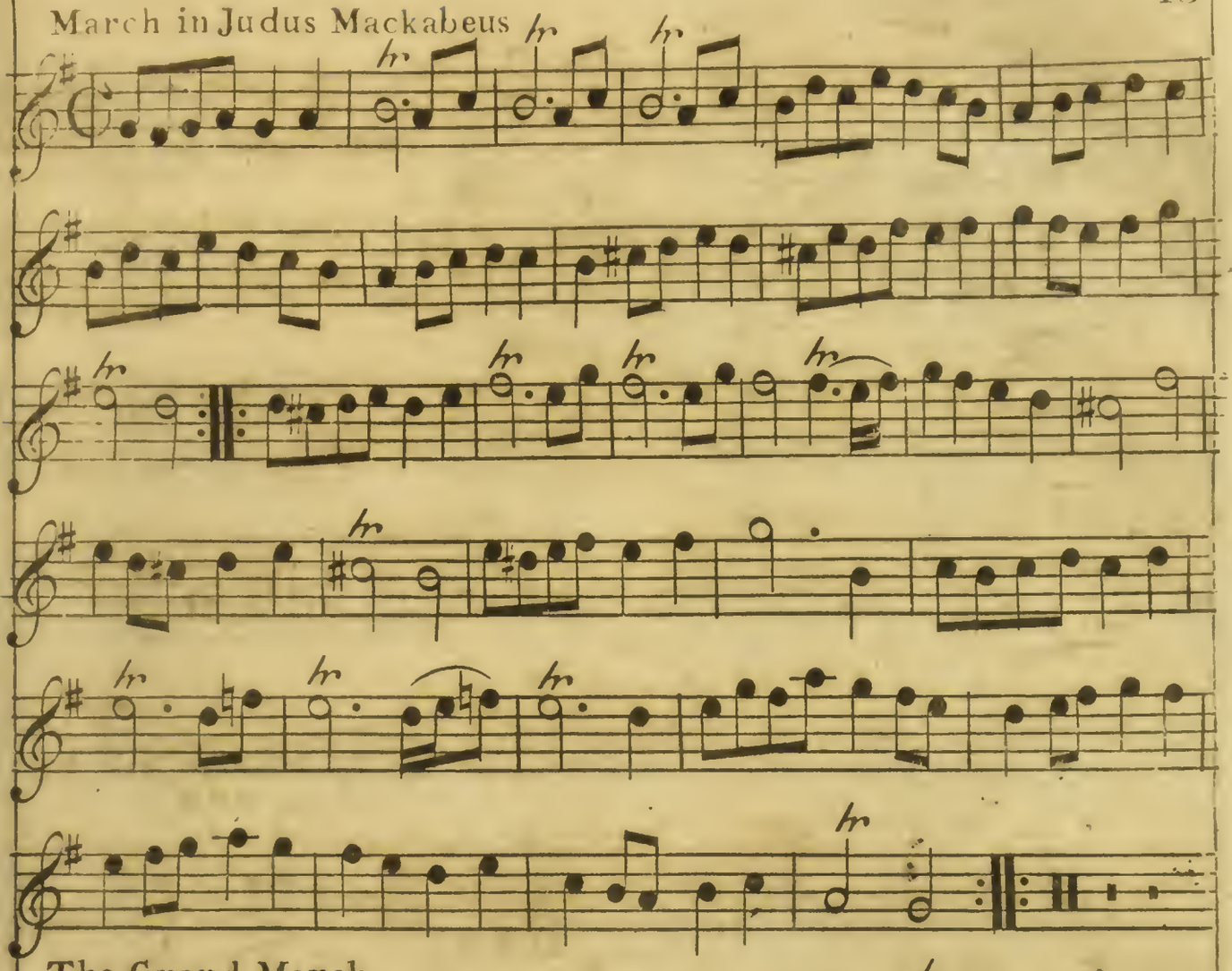
Presto

Foot's Minuet

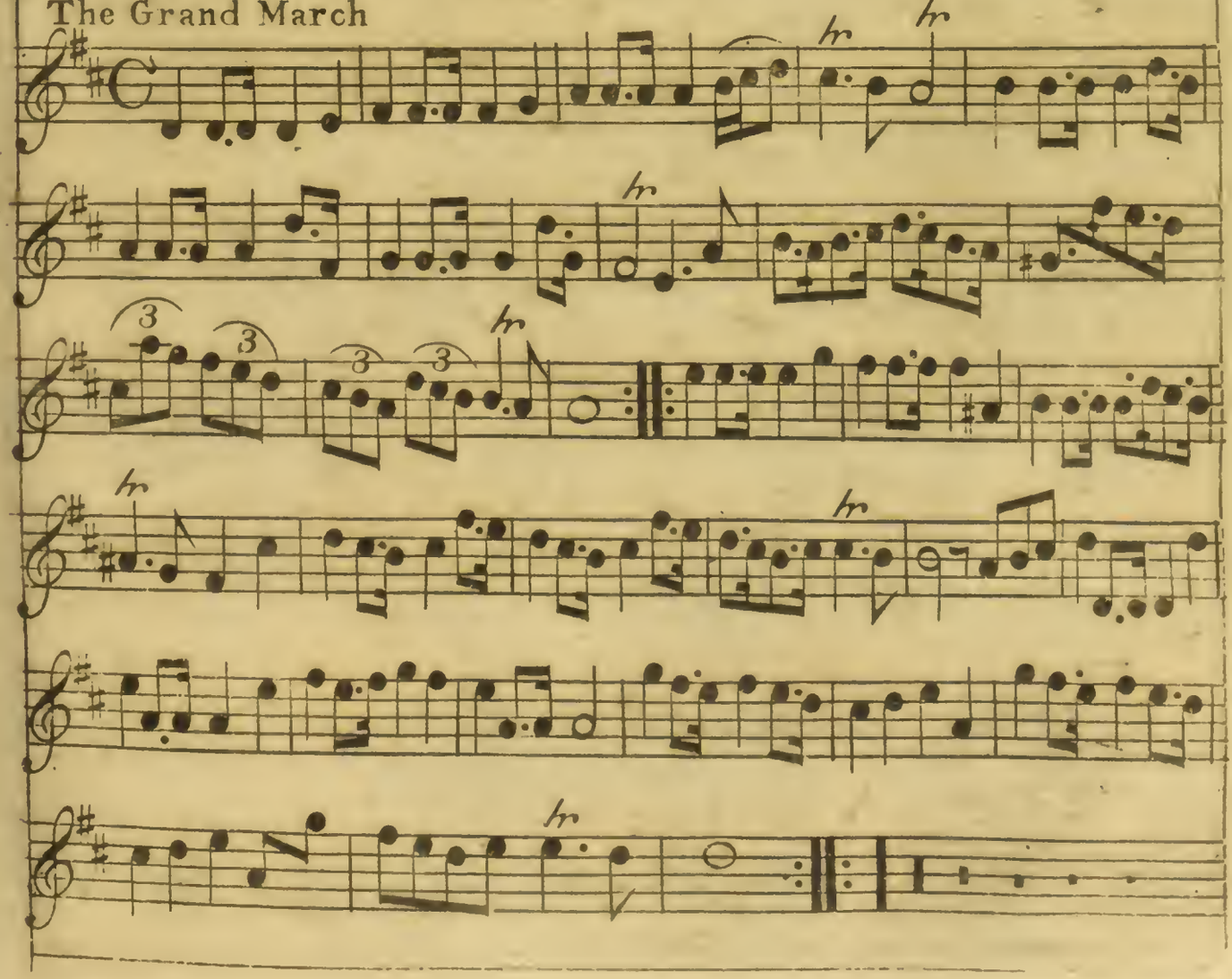
Charming Phillis

God save the King

March in Judus Mackabeus



The Grand March



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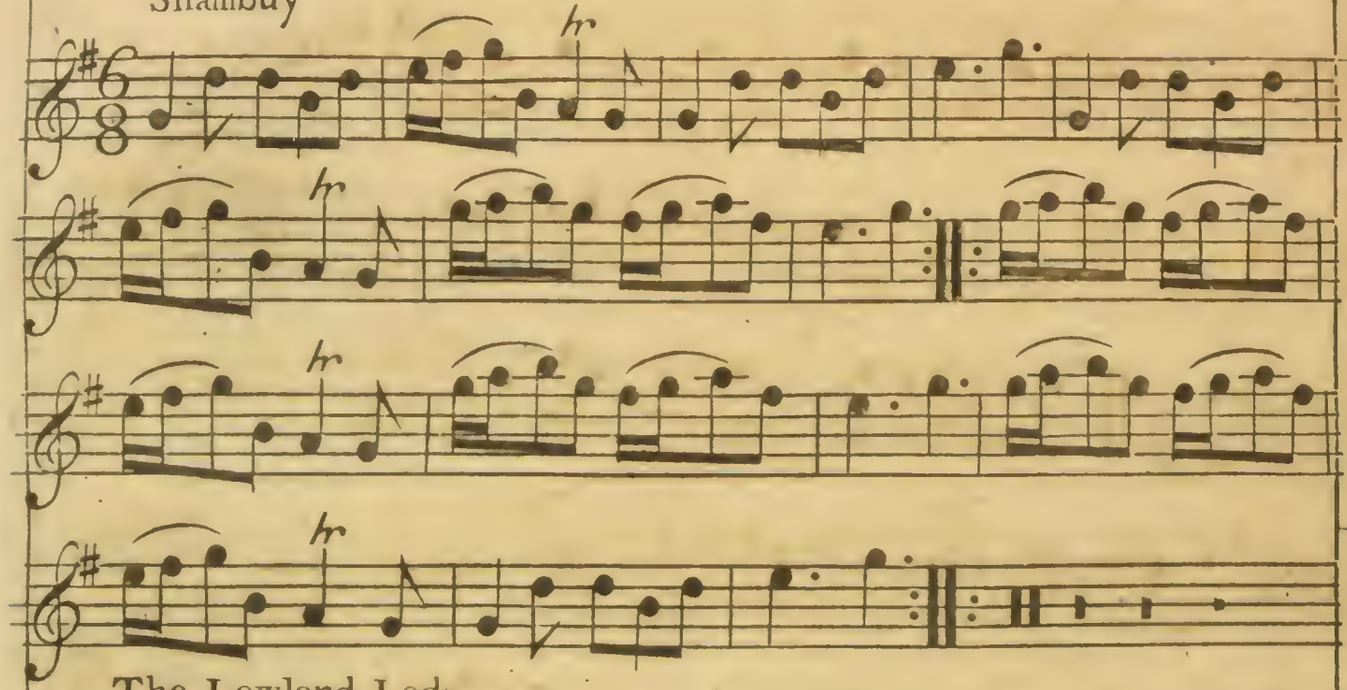
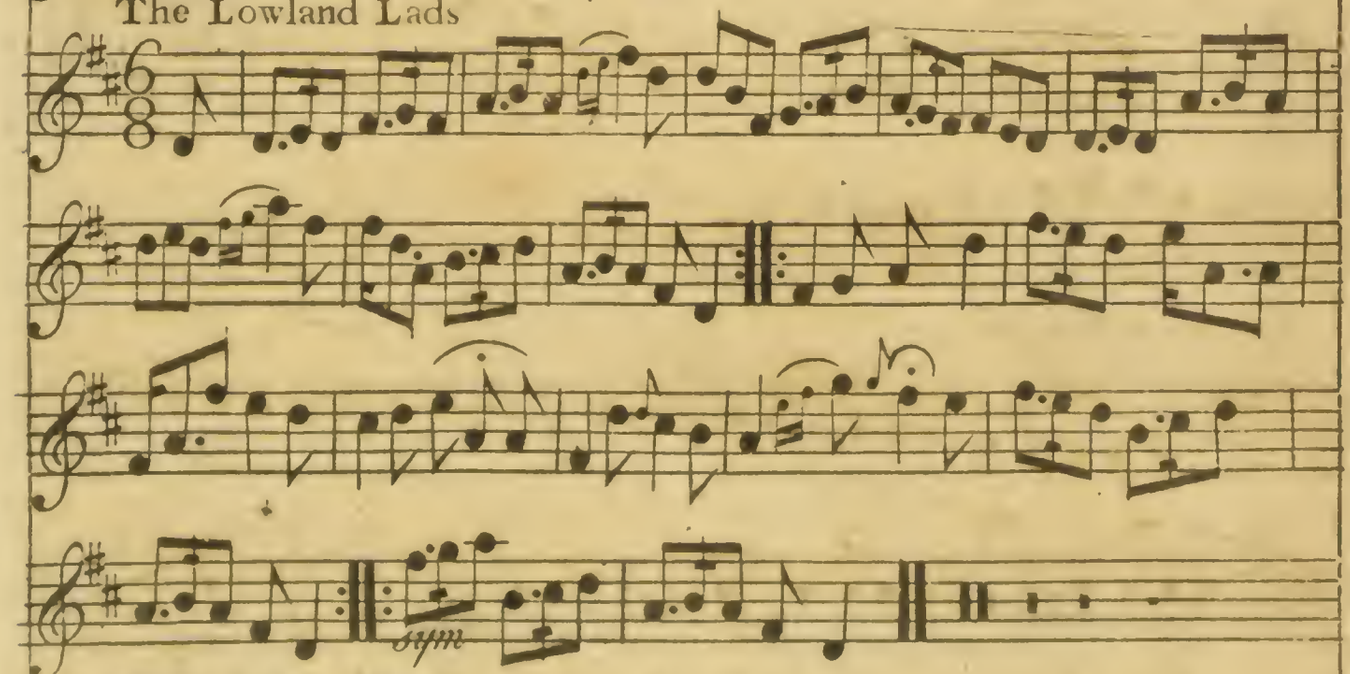
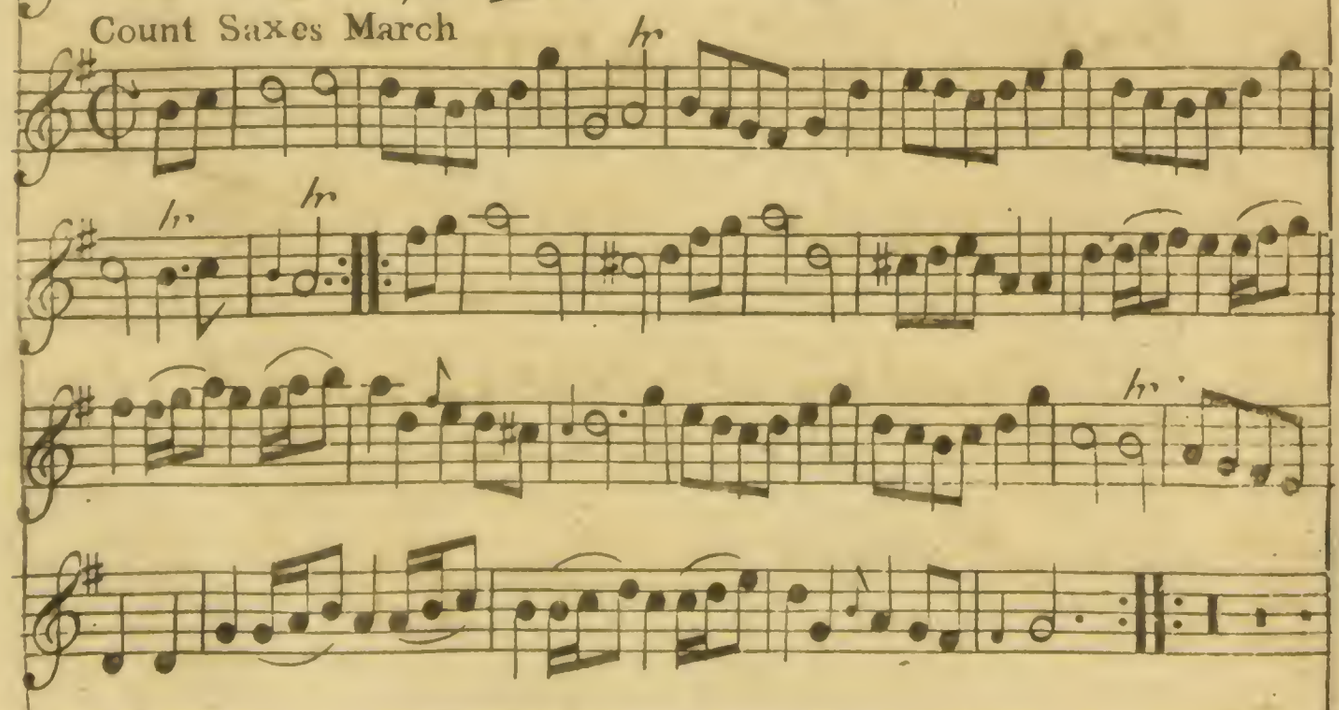
Shambuy



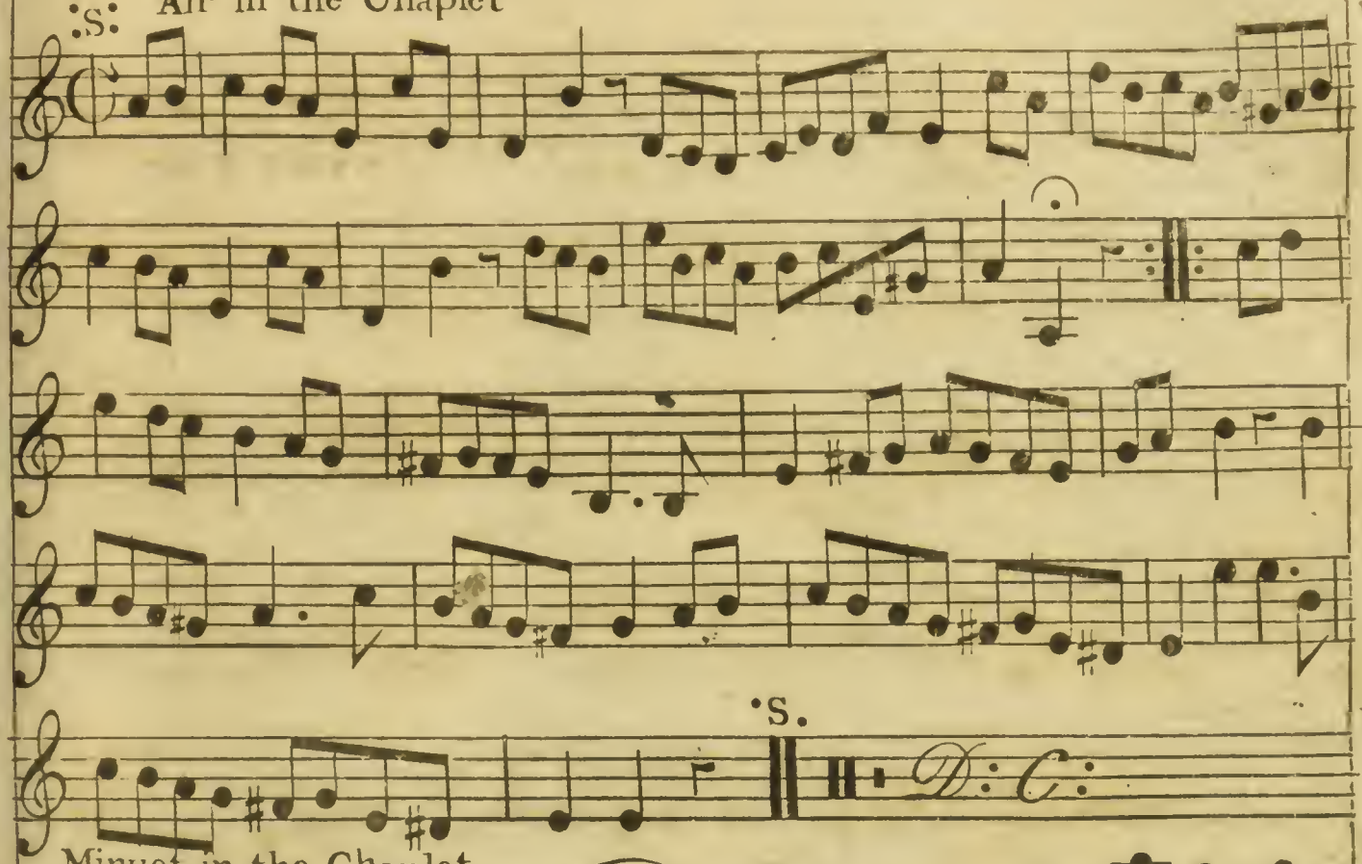
The Lowland Lads



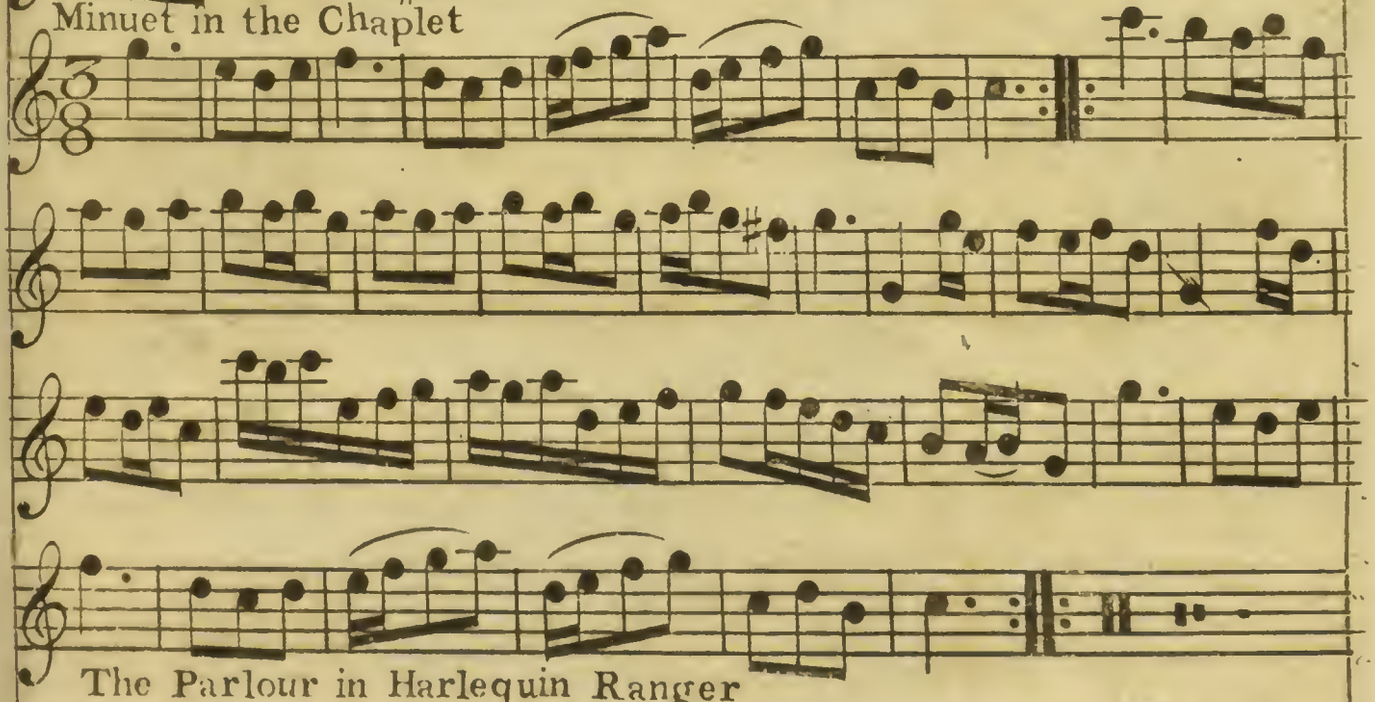
Count Saxes March



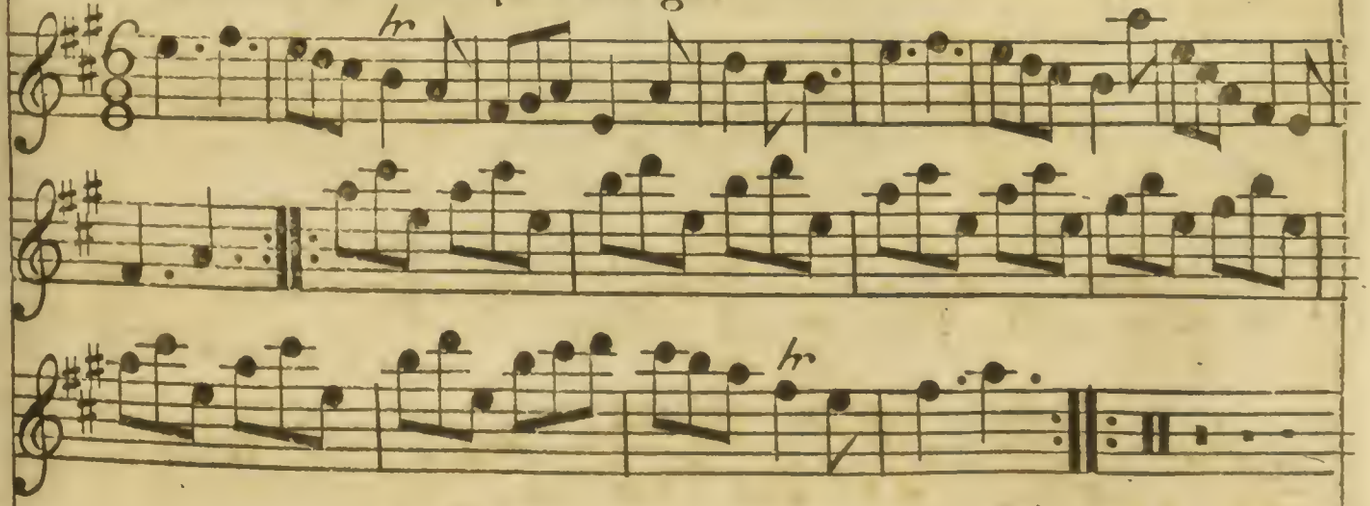
Air in the Chaplet



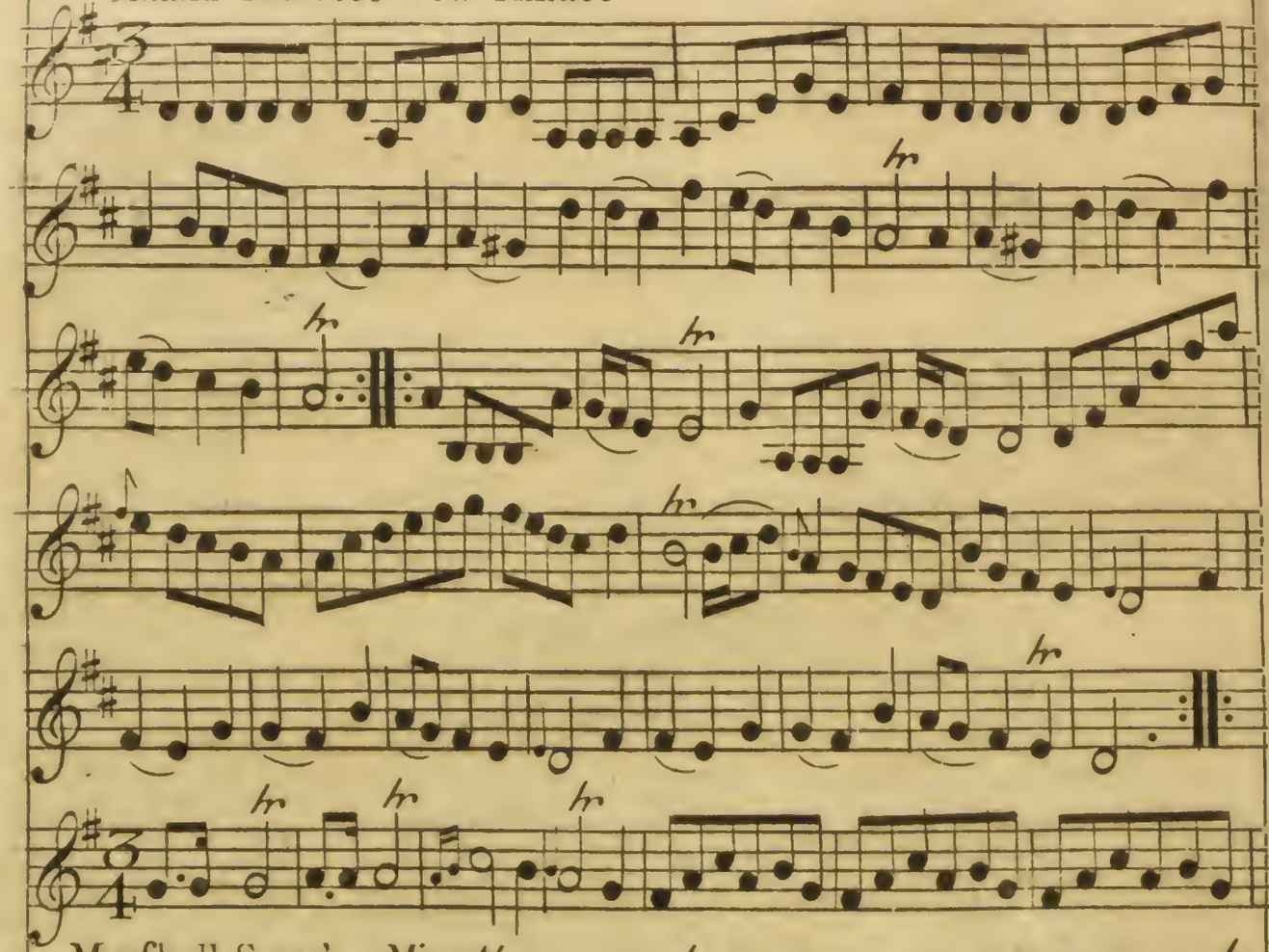
Minuet in the Chaplet



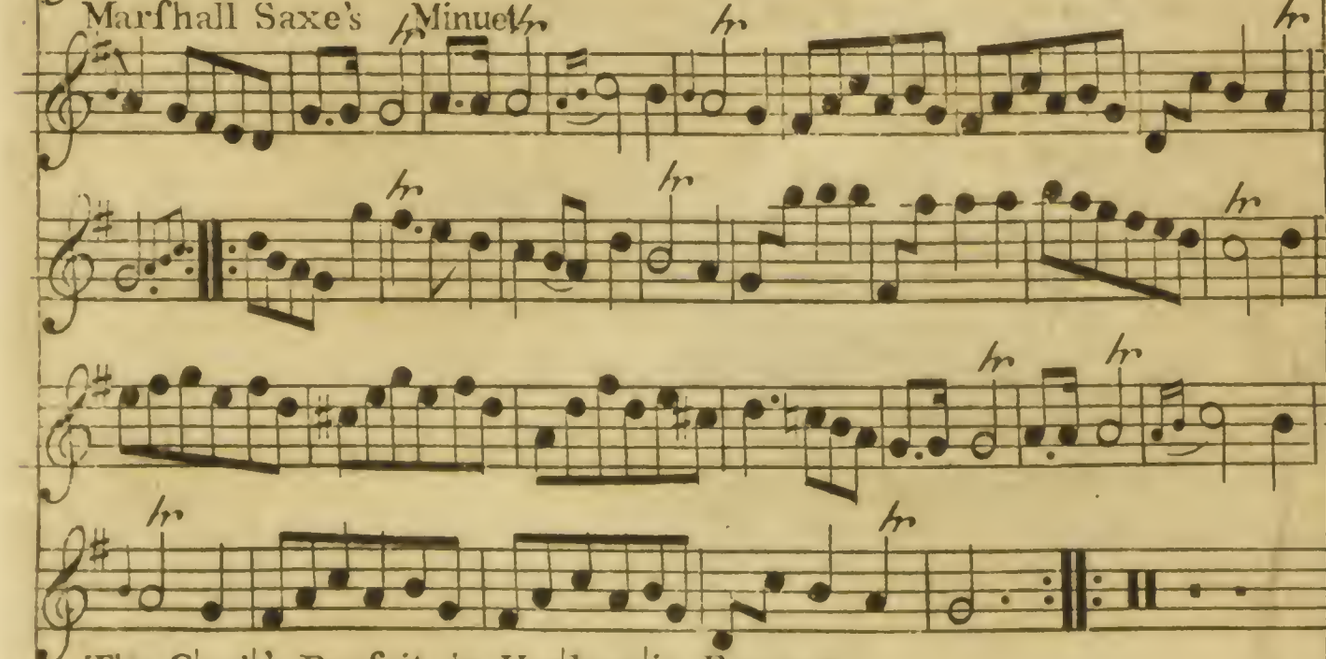
The Parlour in Harlequin Ranger



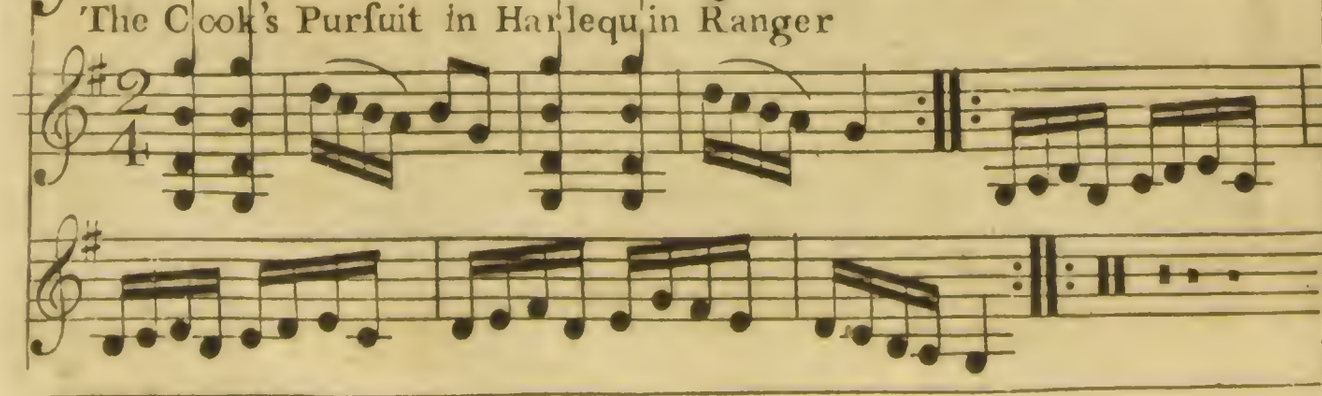
Madam Aurett's New Minuet



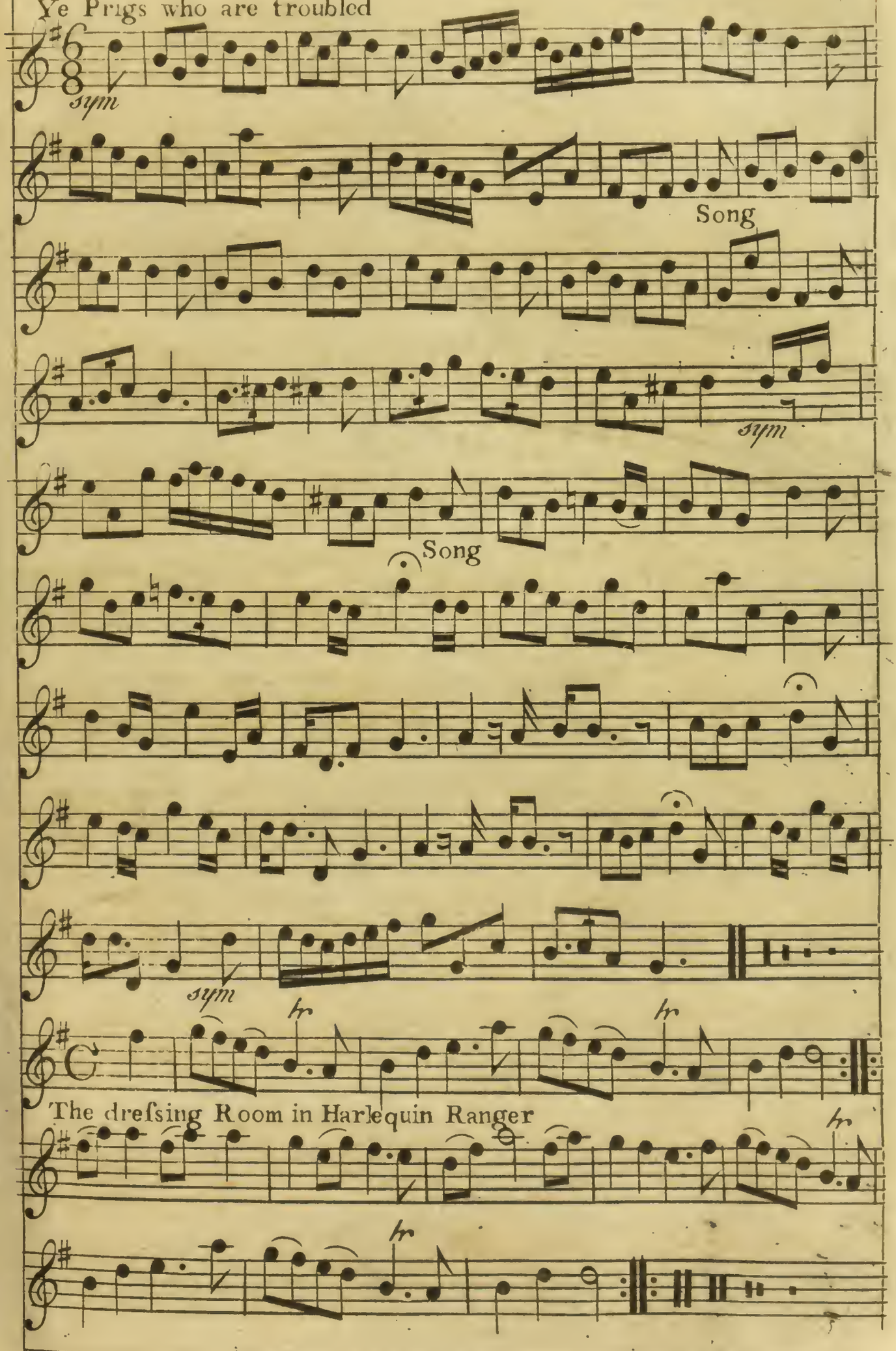
Marſhall Saxe's Minuet



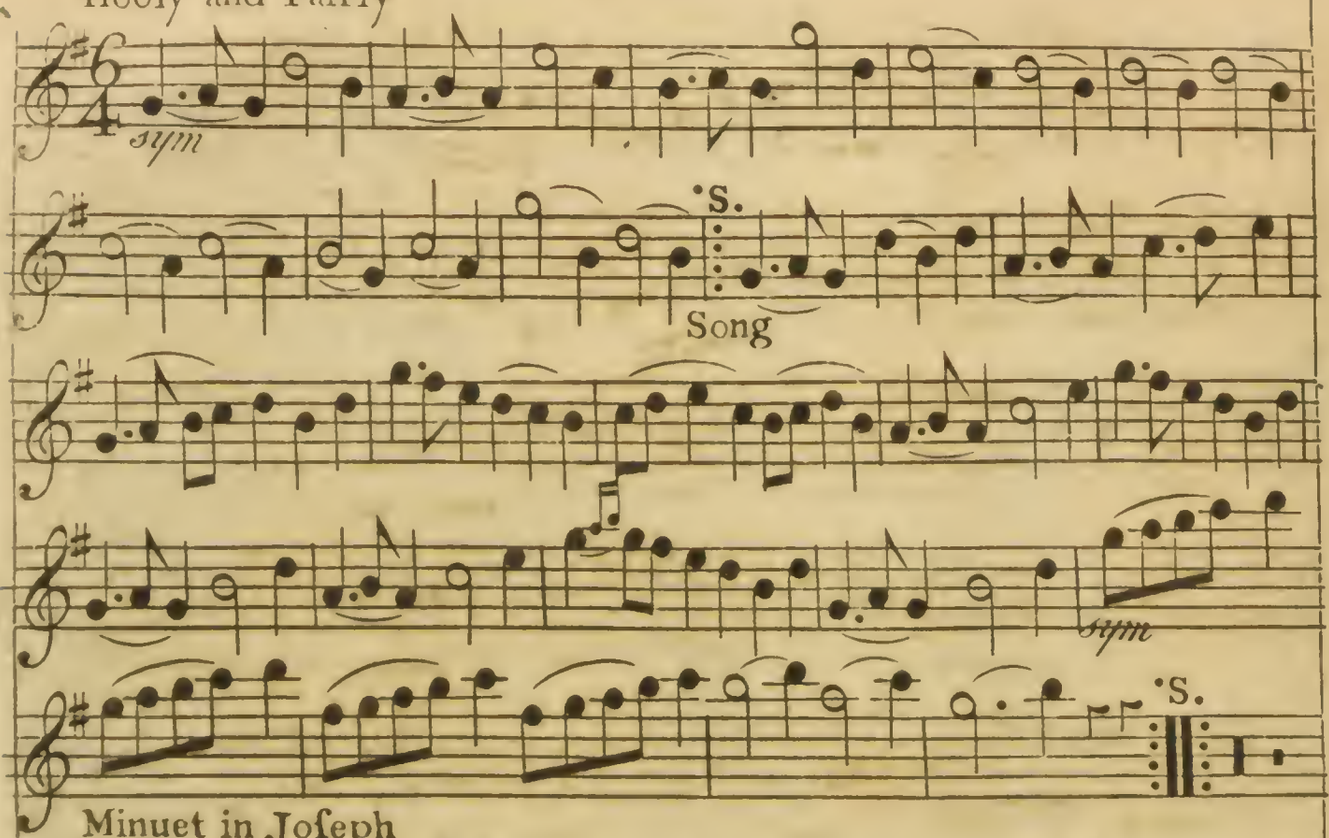
The Cook's Purſuit in Harlequin Ranger



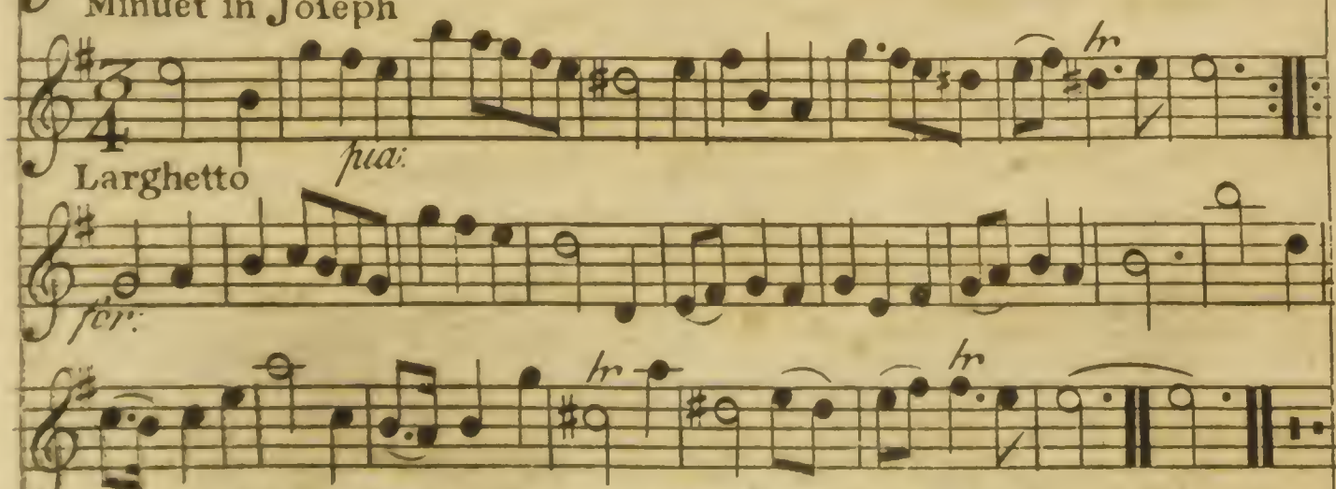
Ye Prigs who are troubled



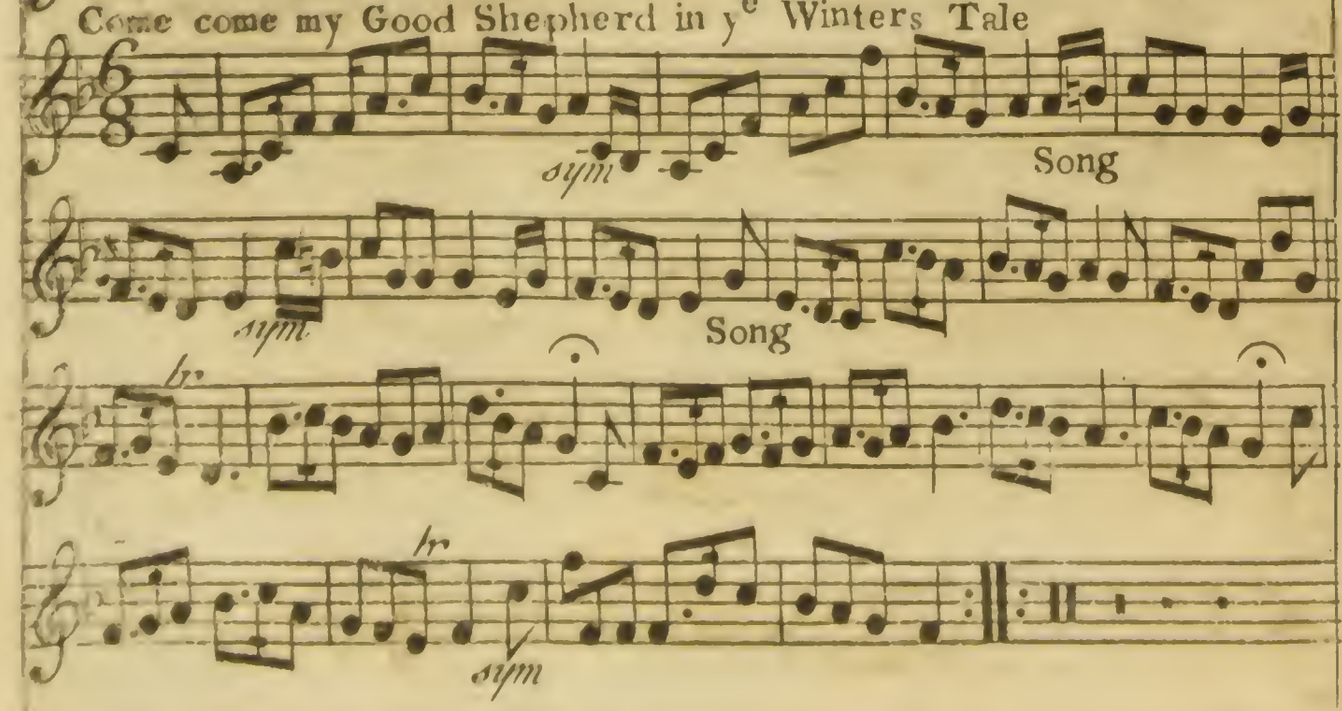
Hooly and Fairly



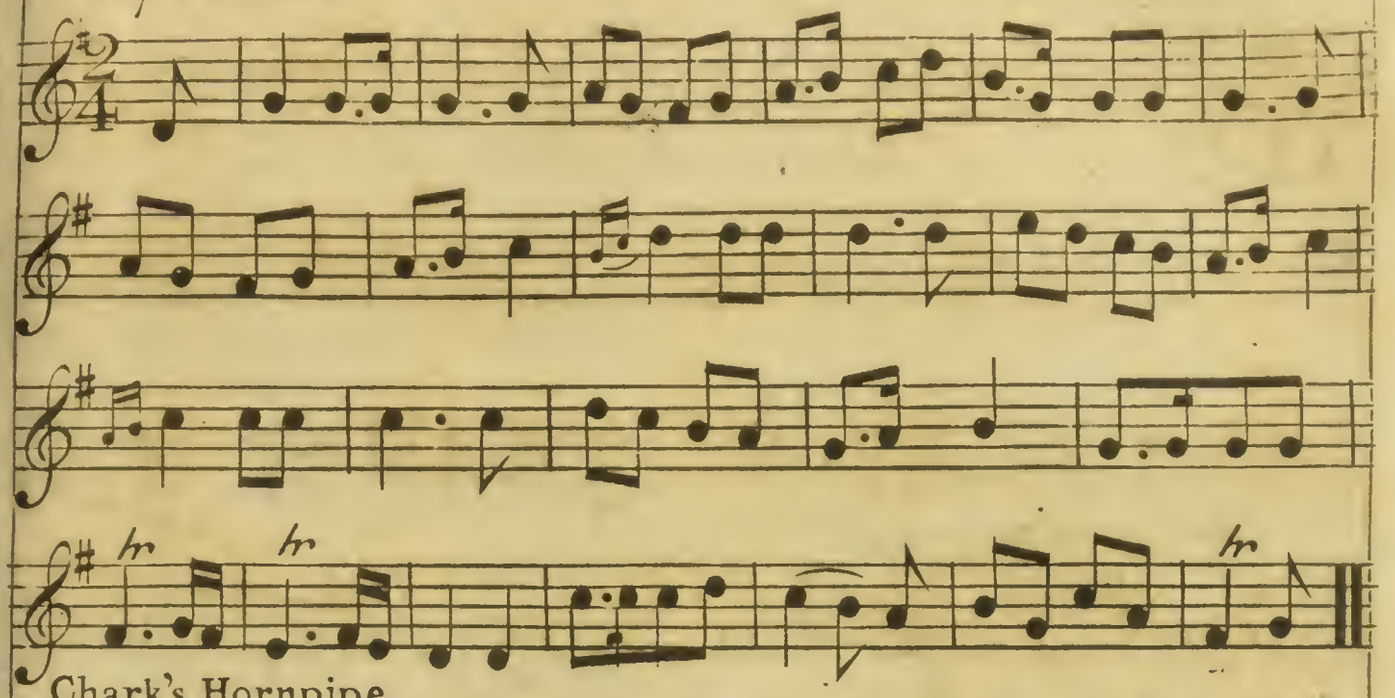
Minuet in Joſeph



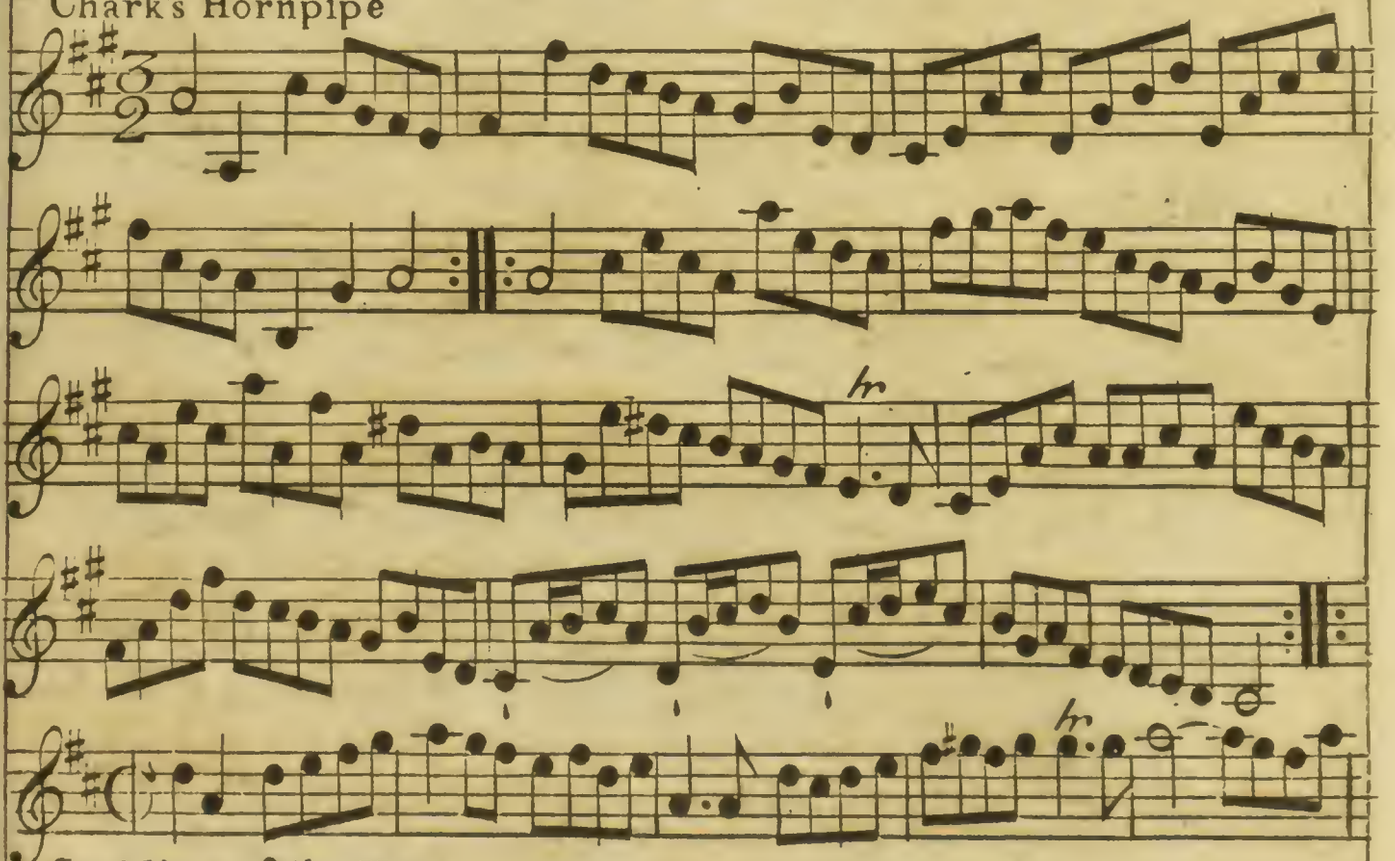
Come come my Good Shepherd in y^e^ Winters Tale



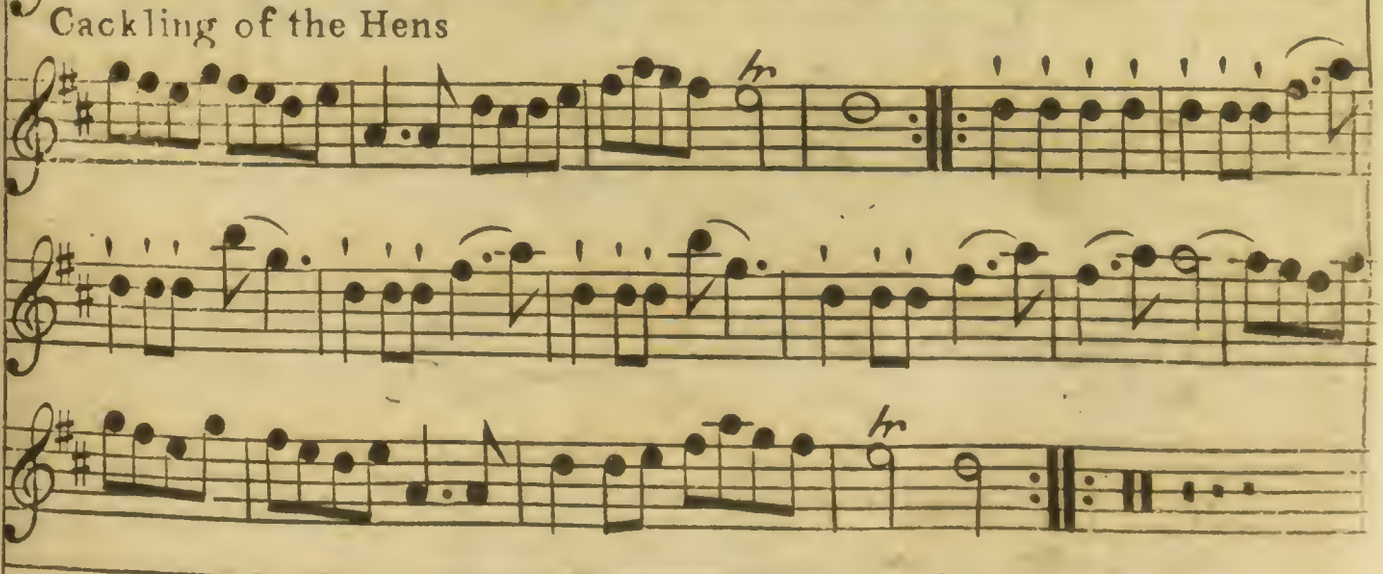
Ally Croaker



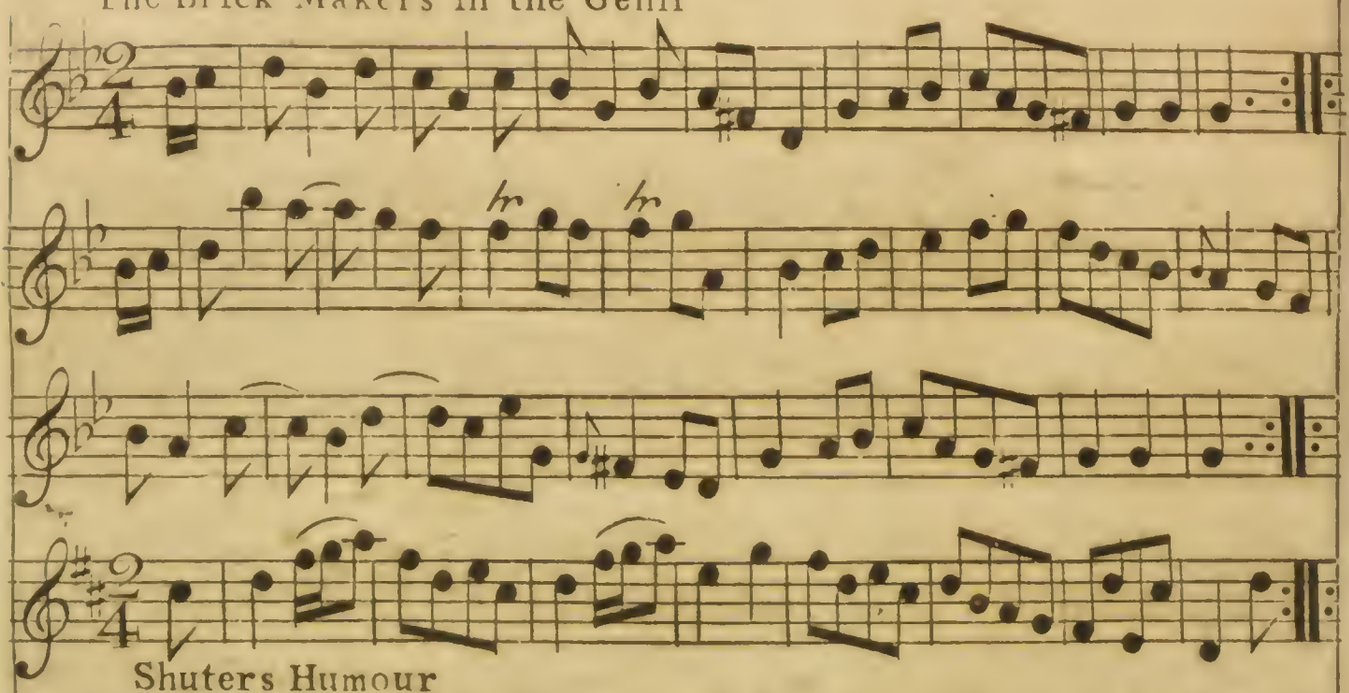
Chark's Hornpipe



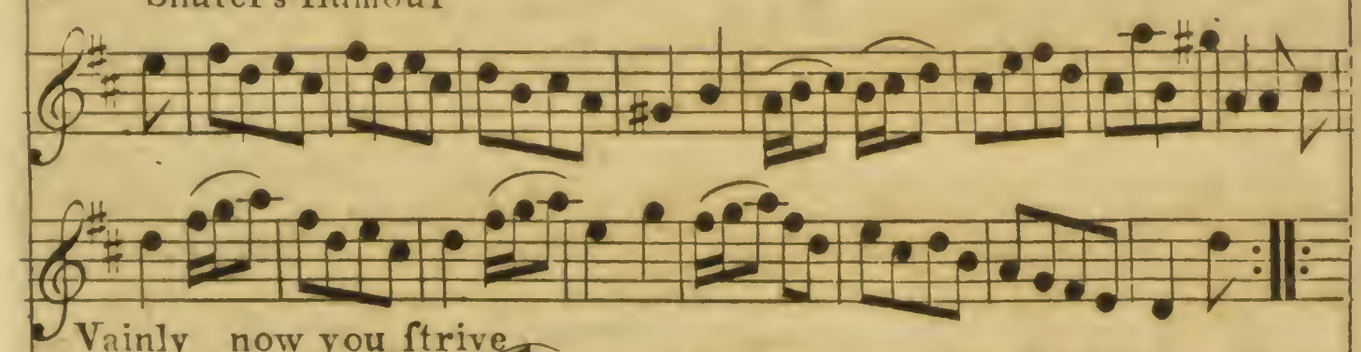
Cackling of the Hens



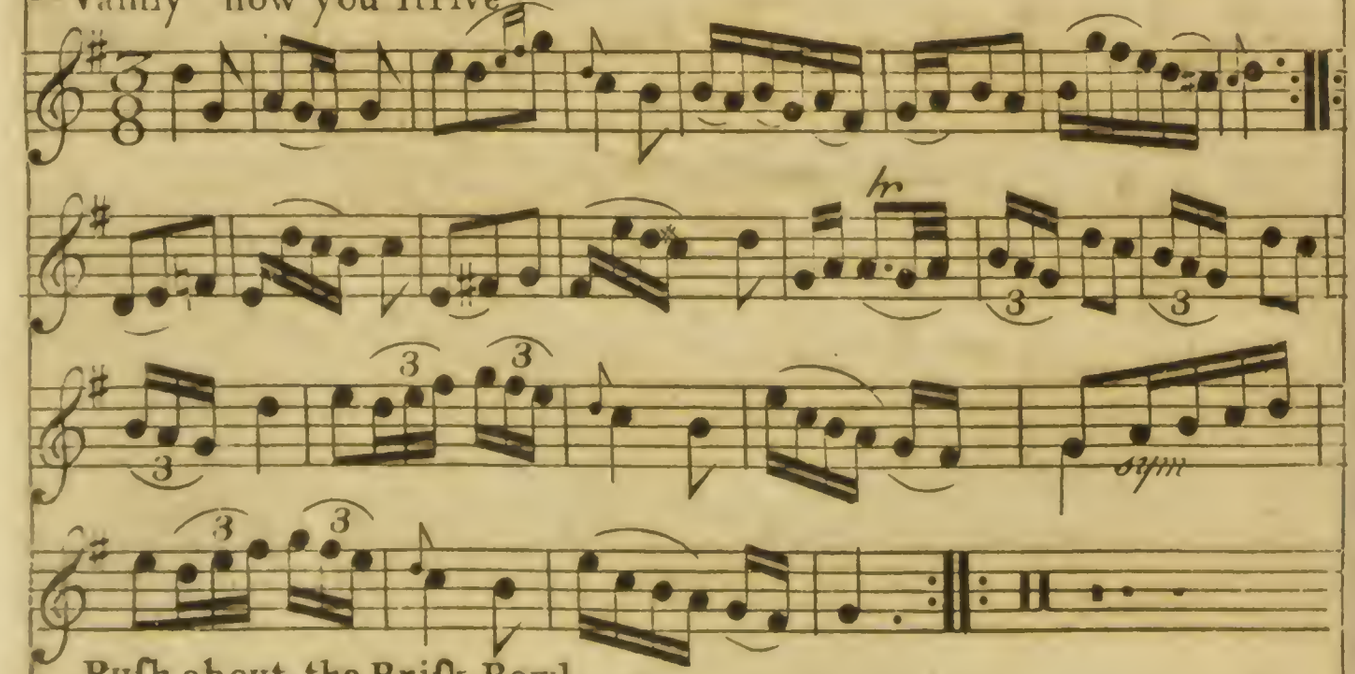
The Brick Makers in the Genii



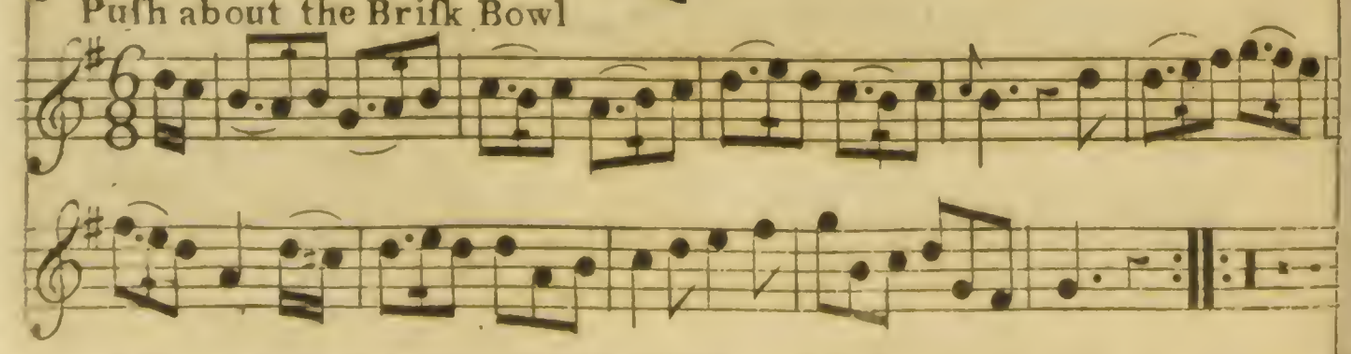
Shuters Humour



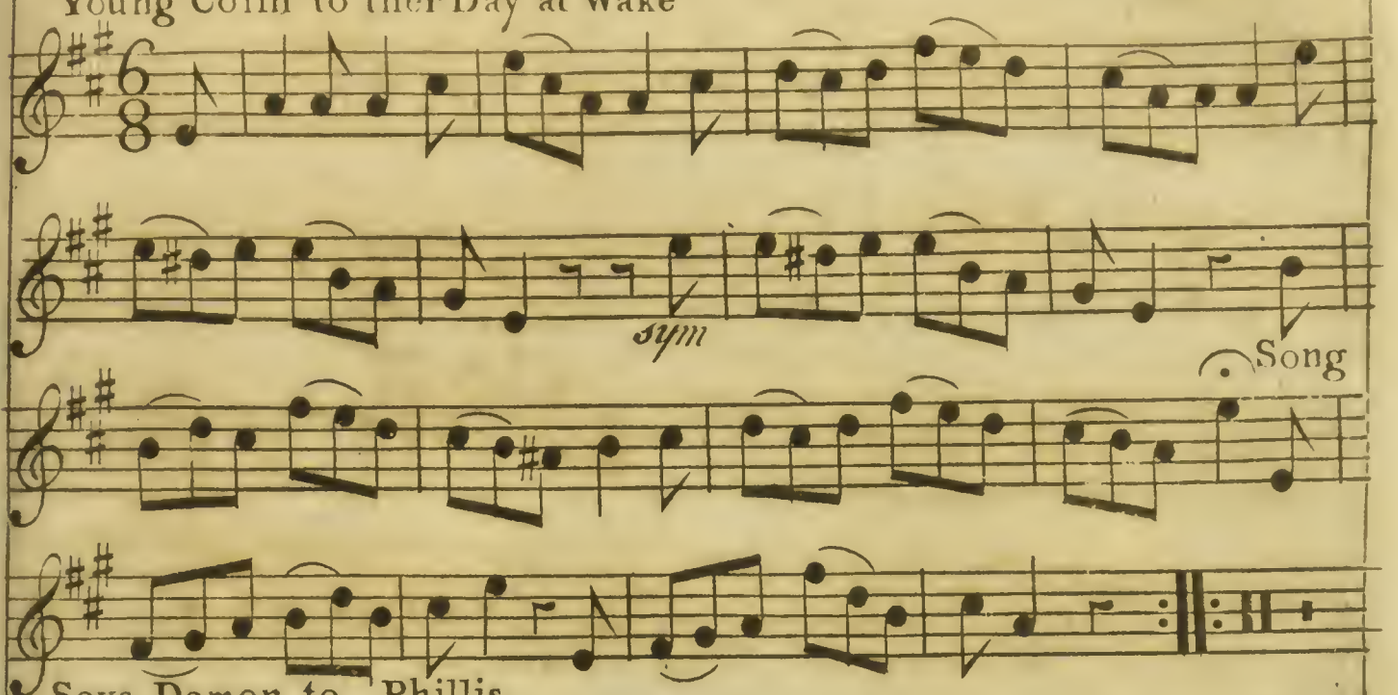
Vainly now you ſtrive



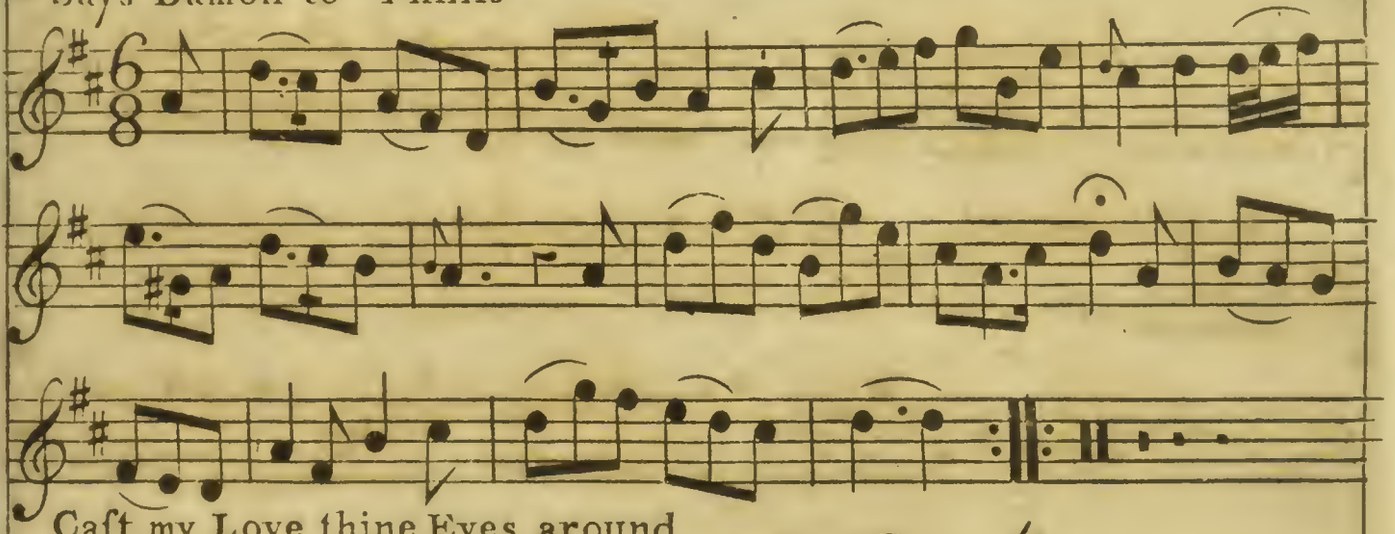
Puſh about the Briſk Bowl



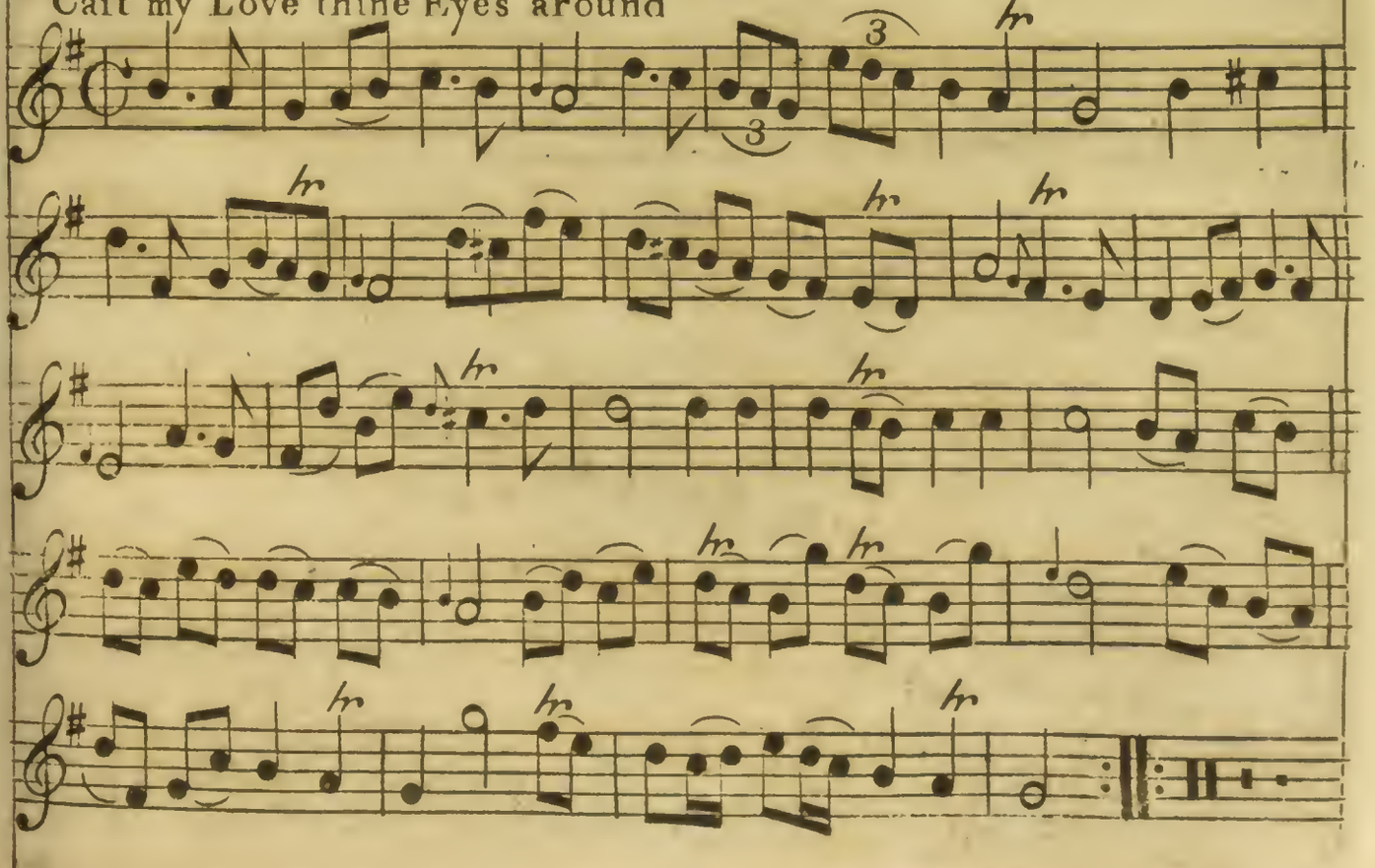
Young Colin to'ther Day at Wake



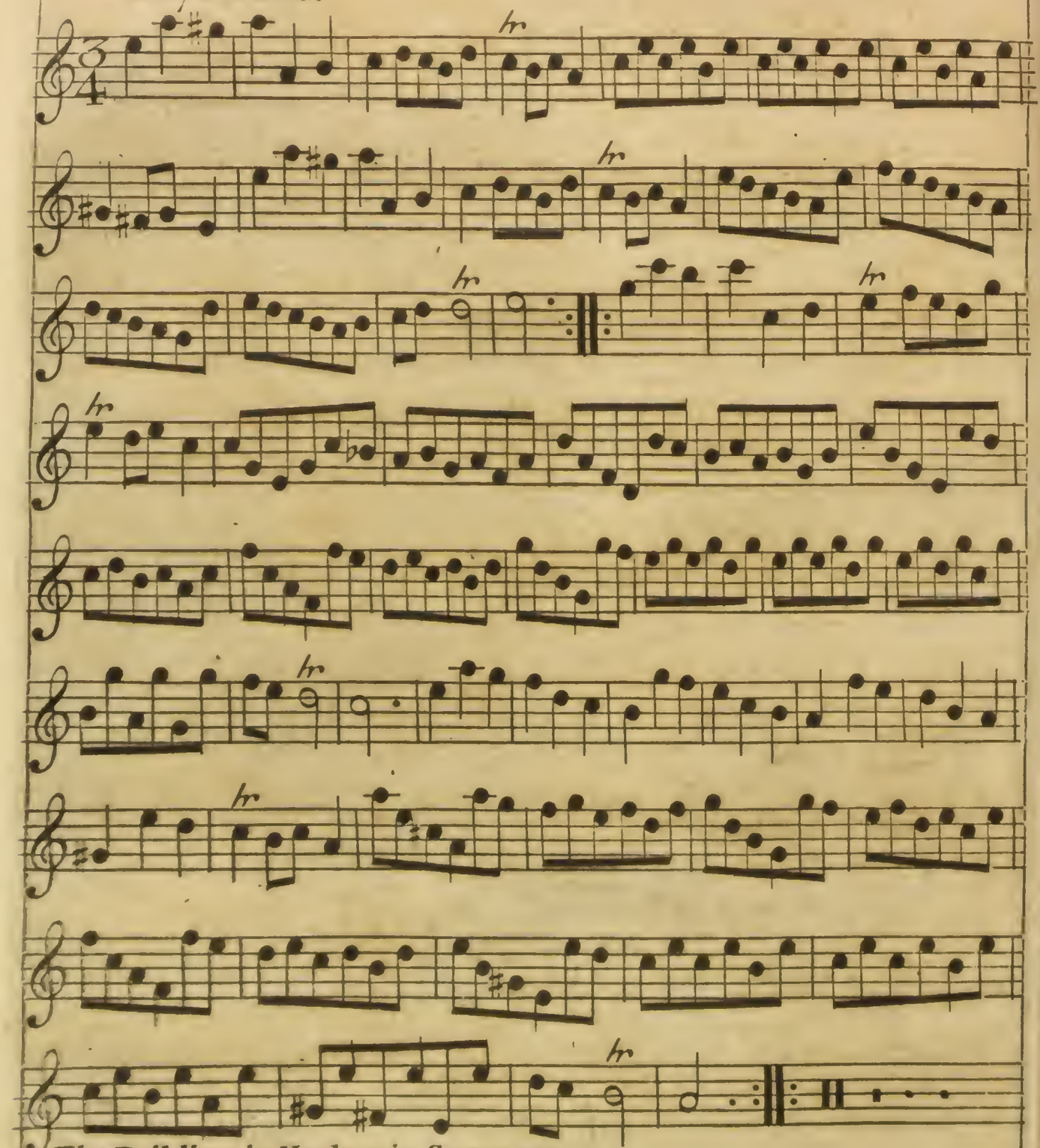
Says Damon to Phillis



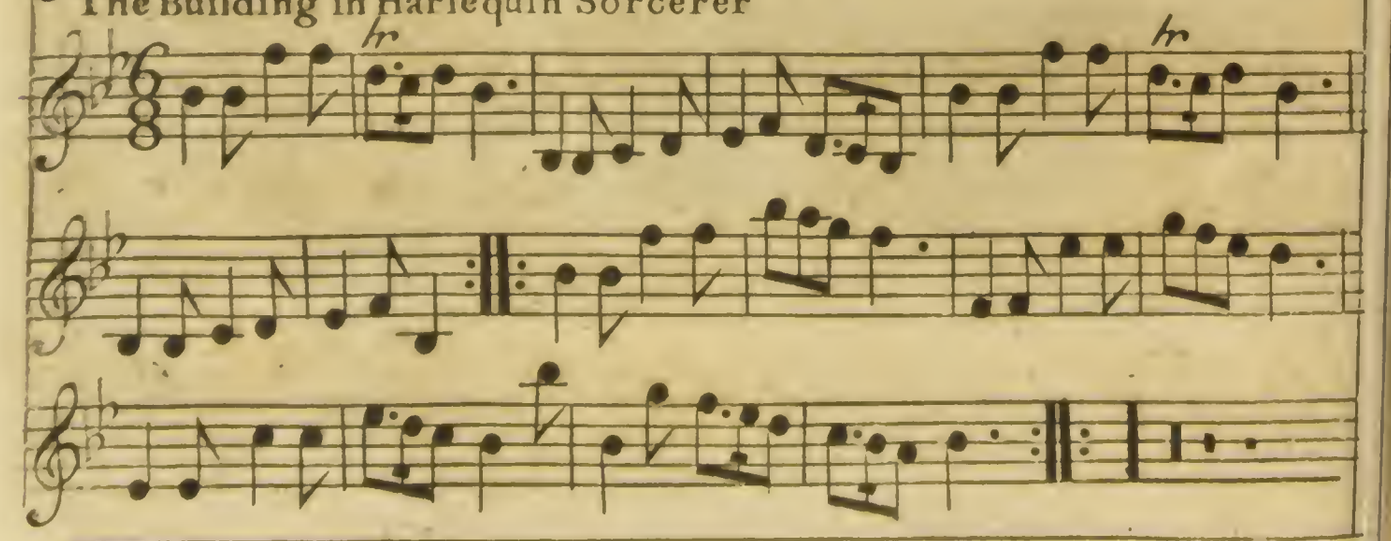
Caft my Love thine Eyes around



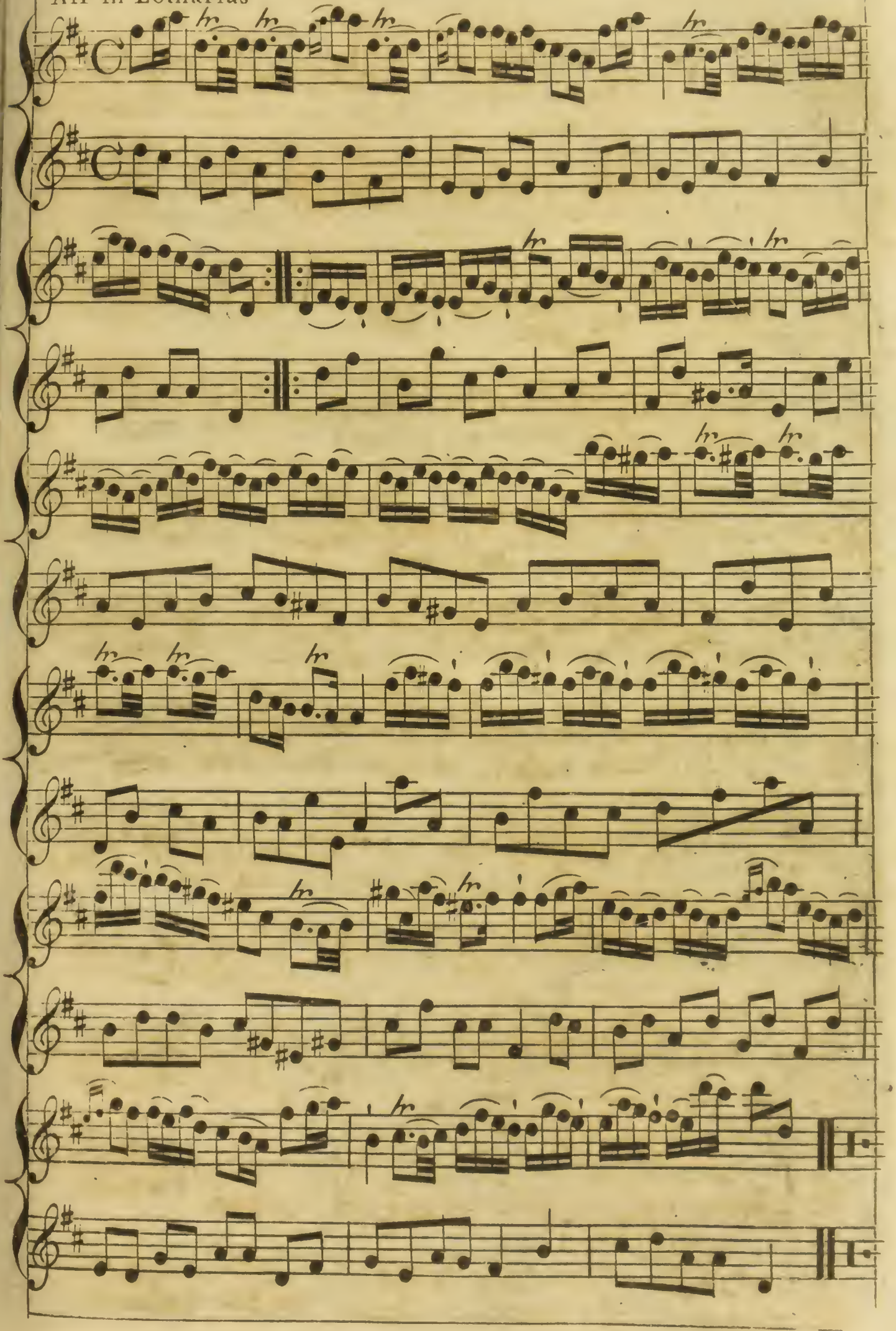
Lully's Minuet



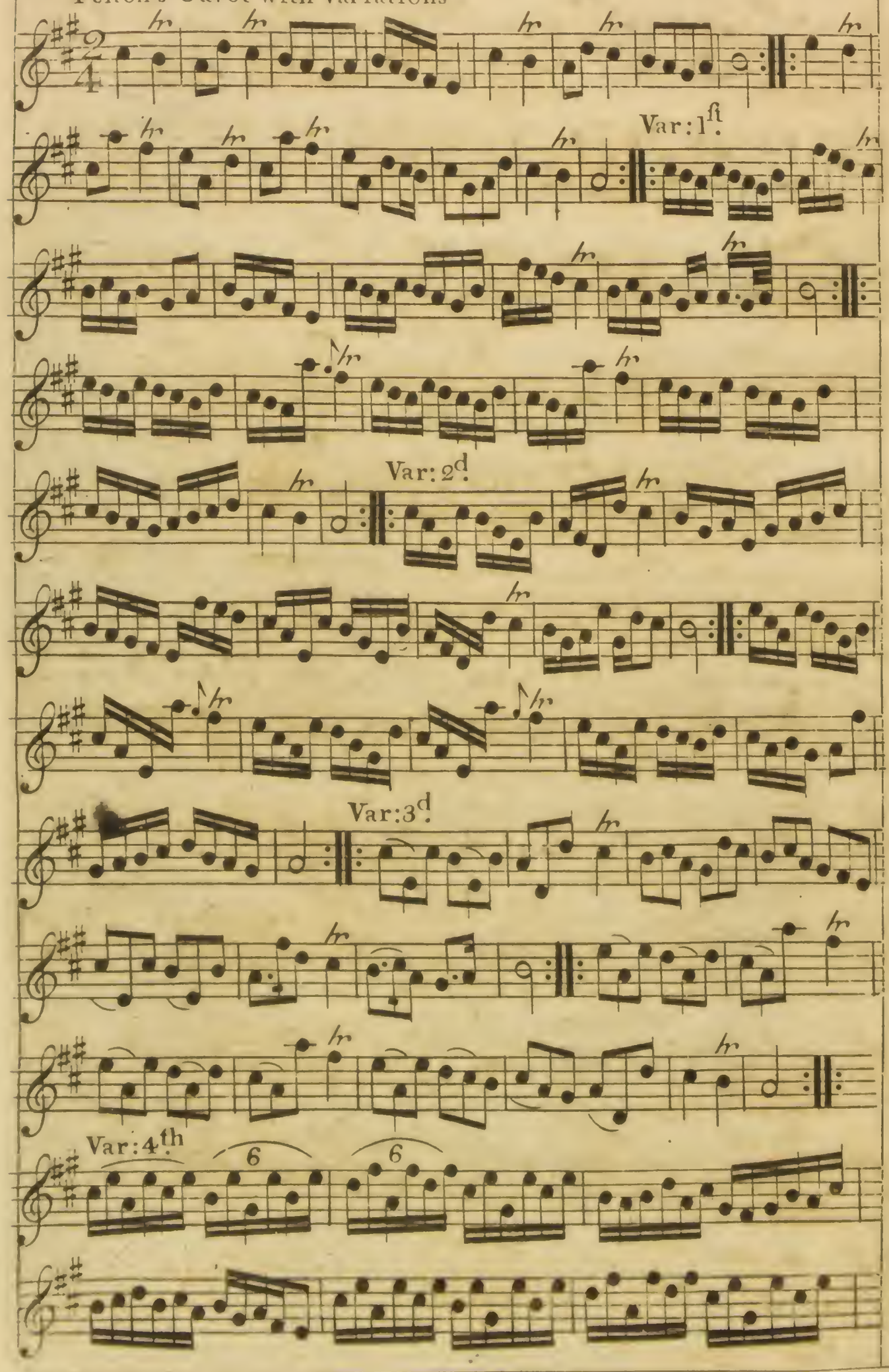
The Building in Harlequin Sorcerer

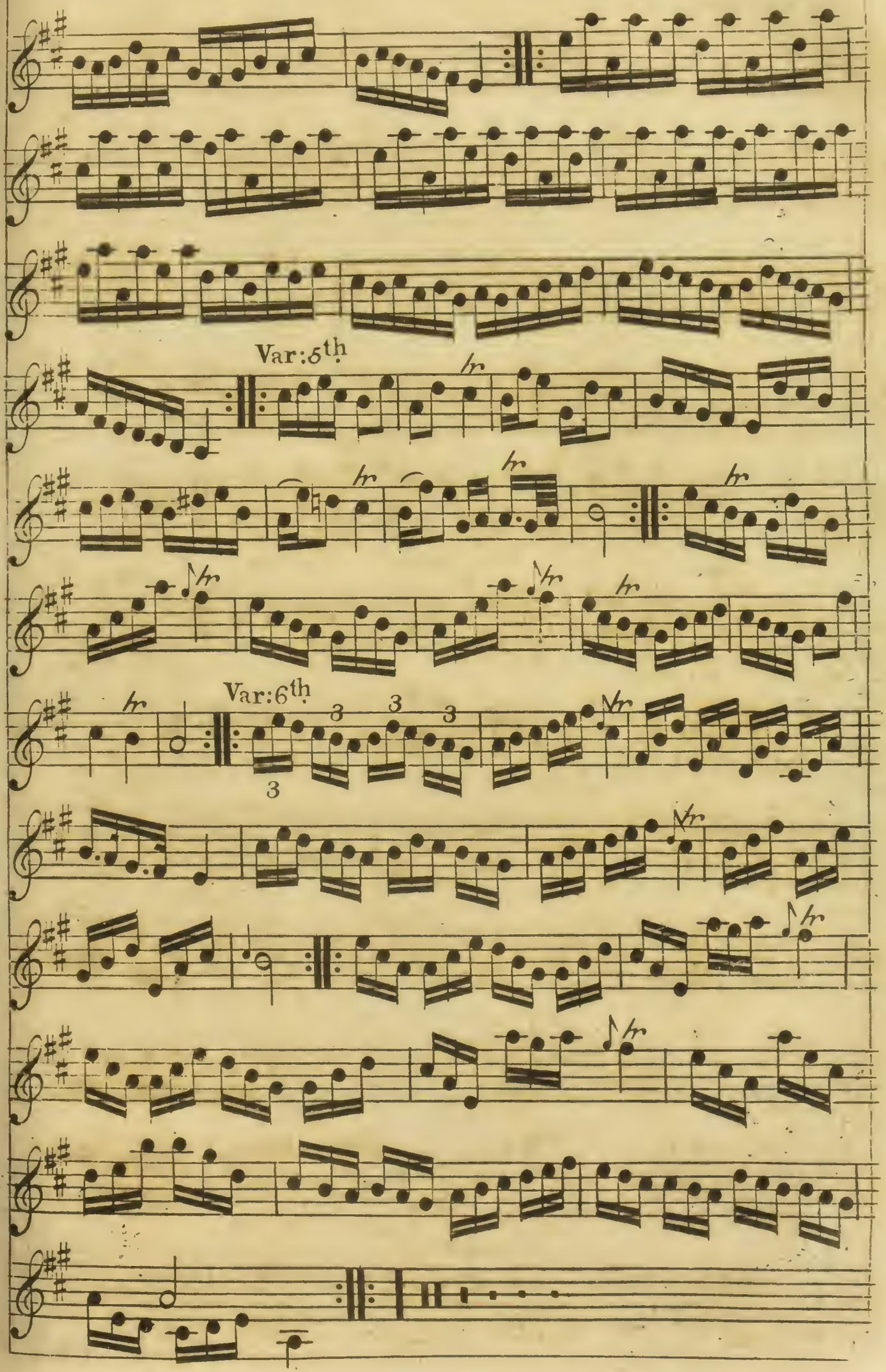


Air in Lotharius

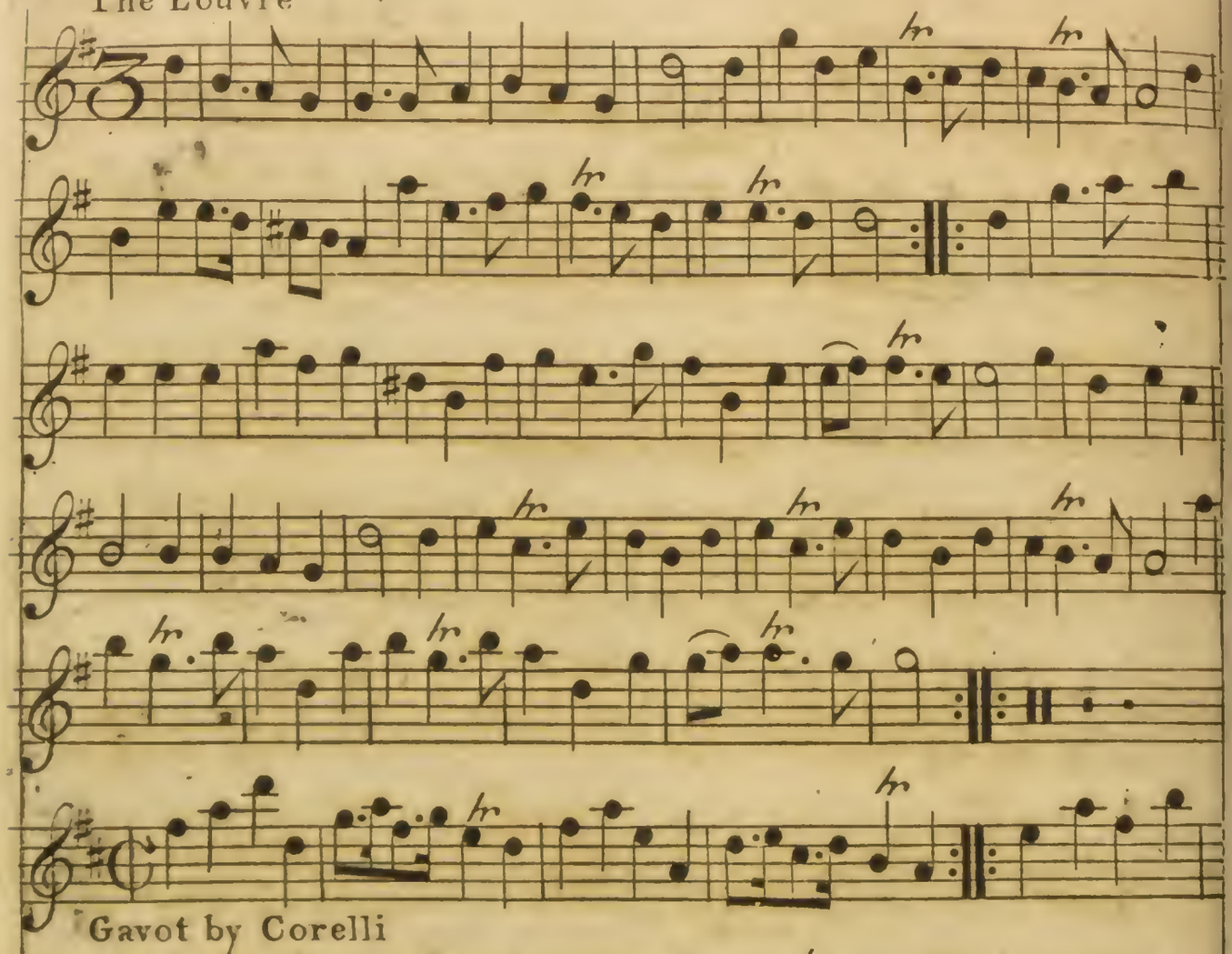


Felton's-Gavot with Variations

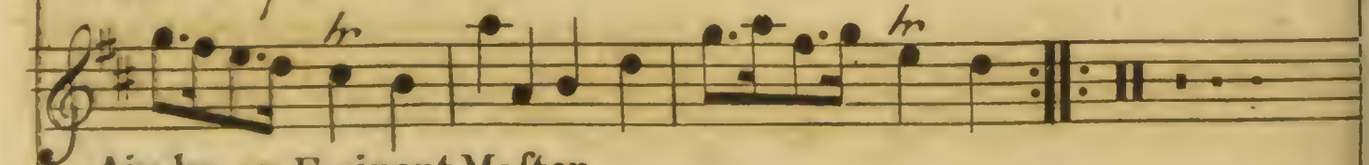



Var:5th
Var:6th

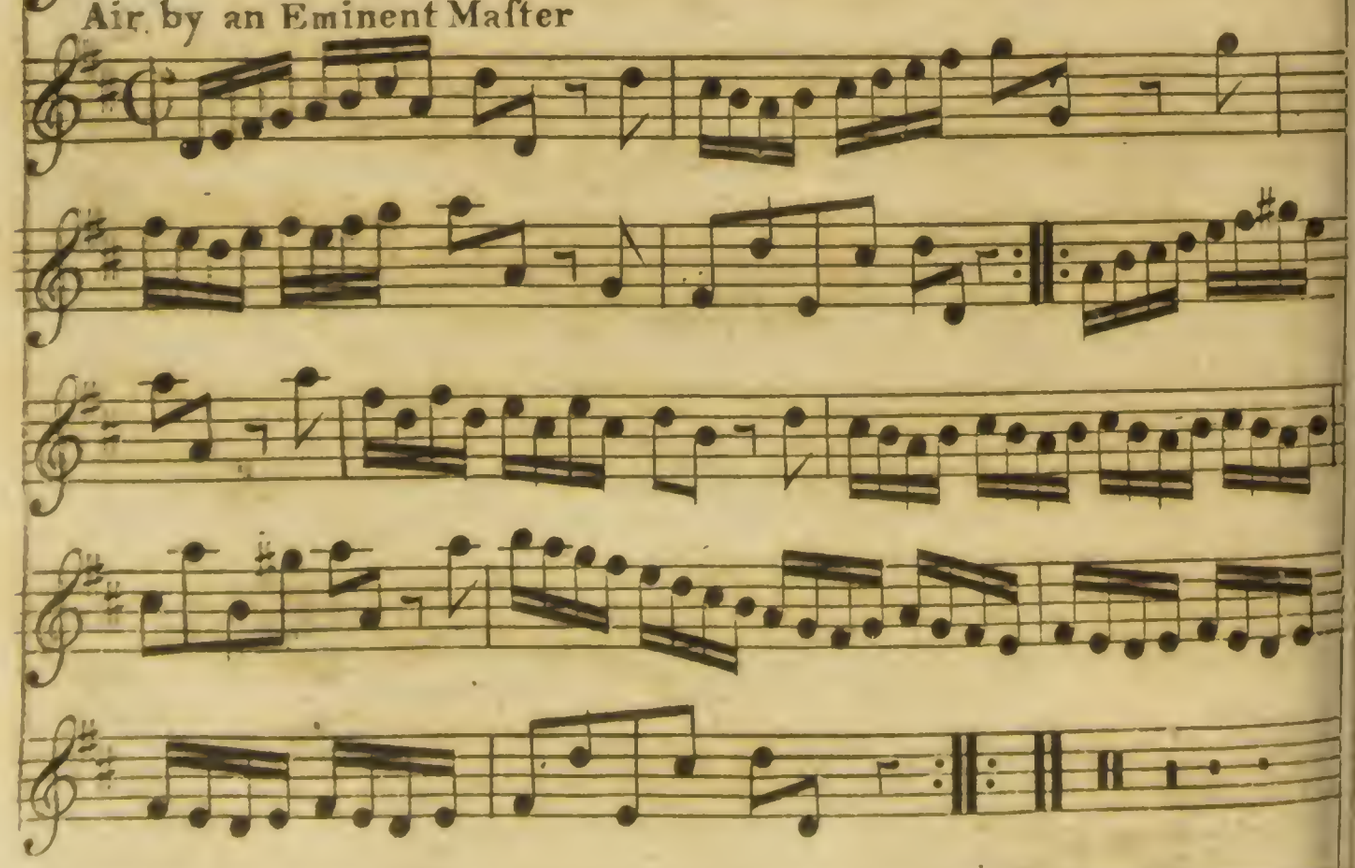
The Louvre



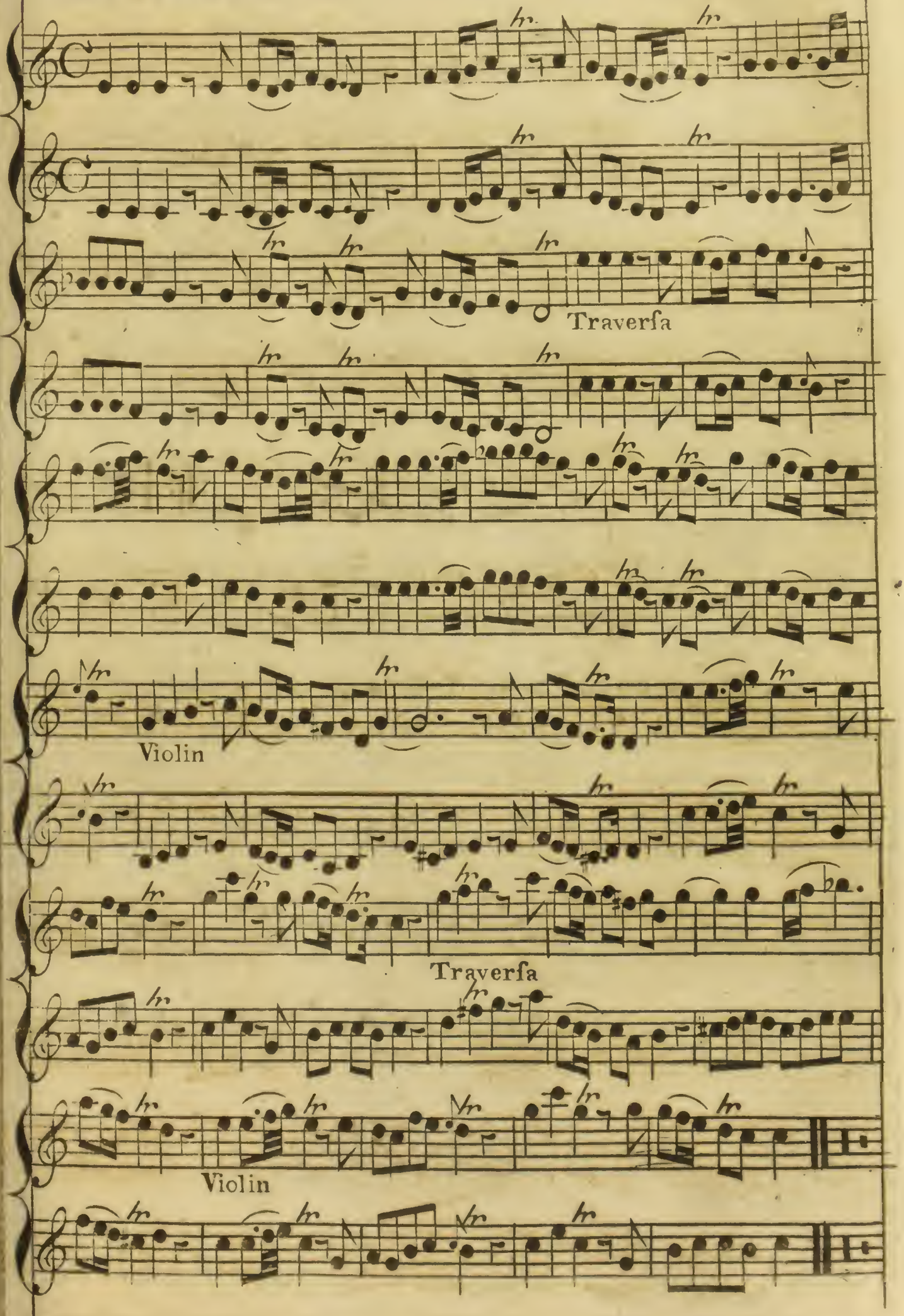
Gavot by Corelli



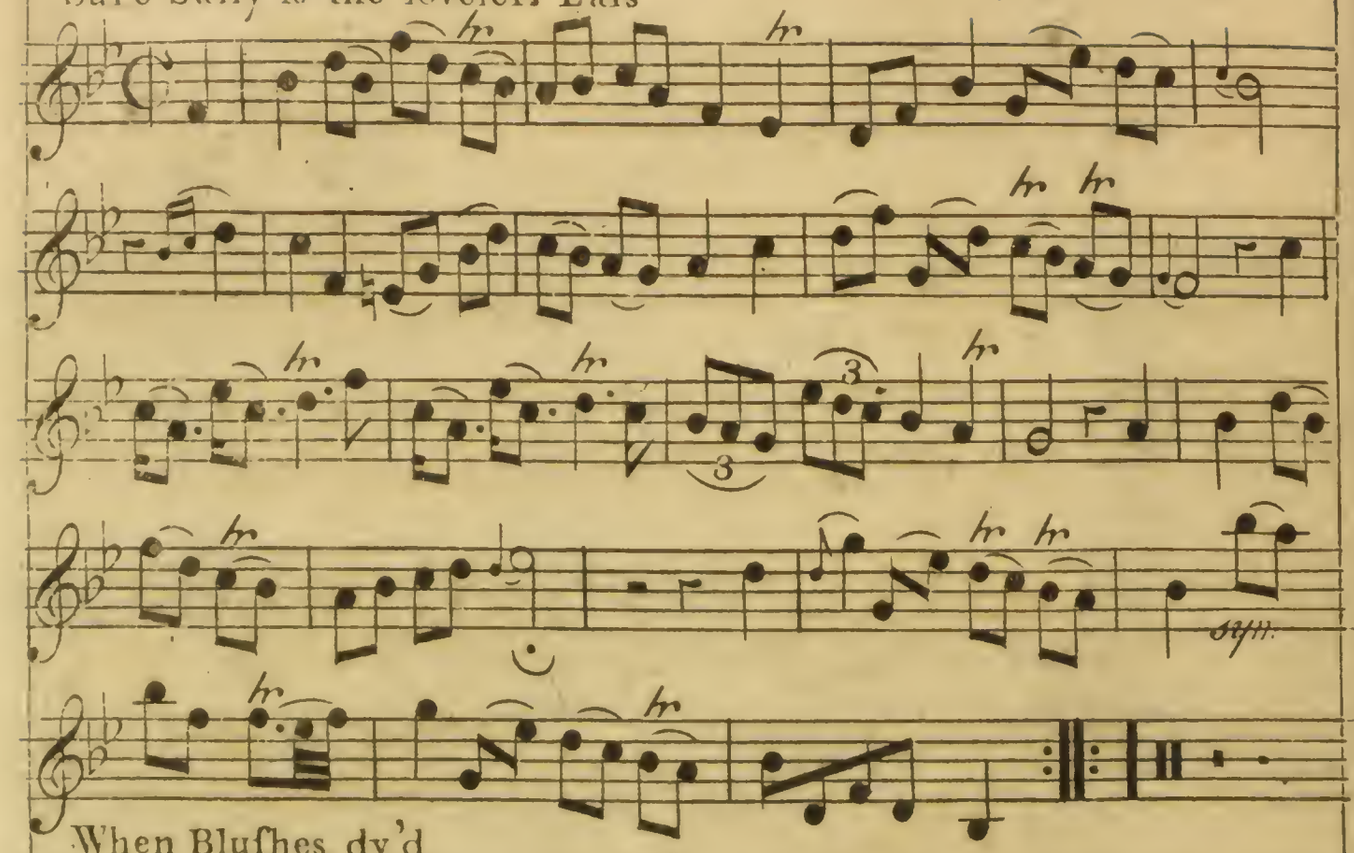
Air by an Eminent Maſter



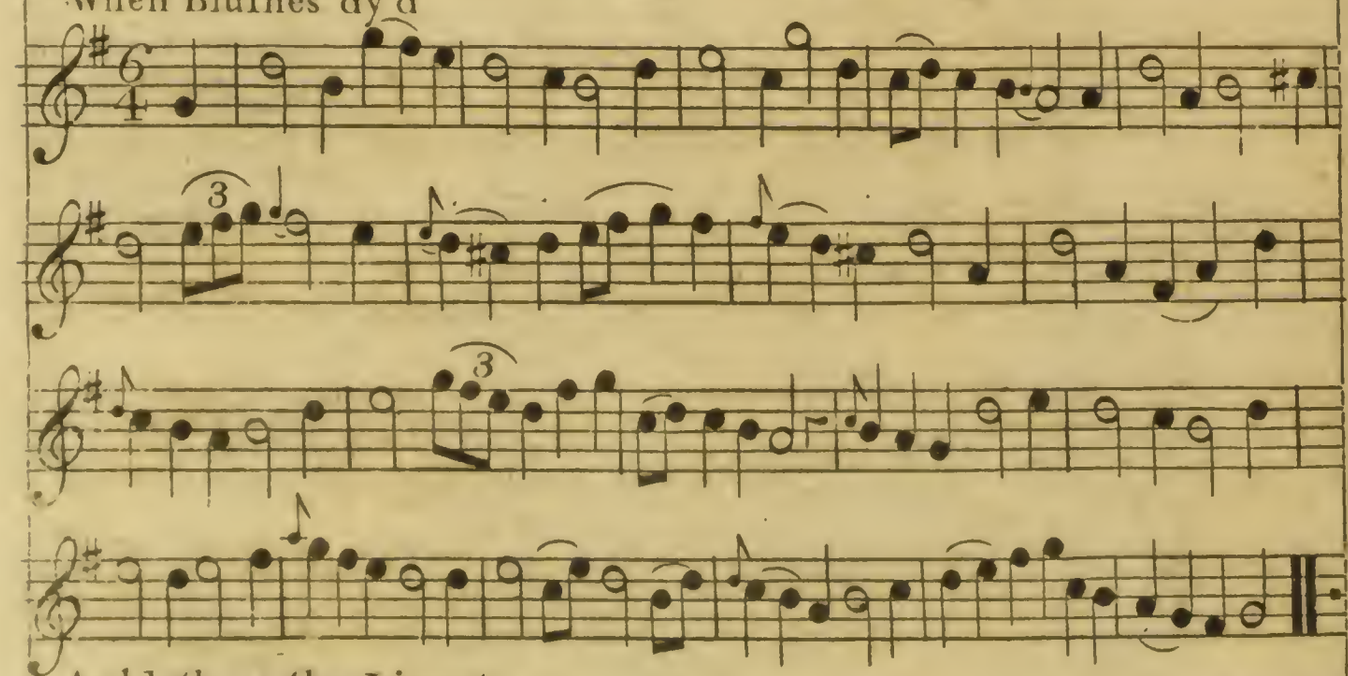
The Dead March in Saul



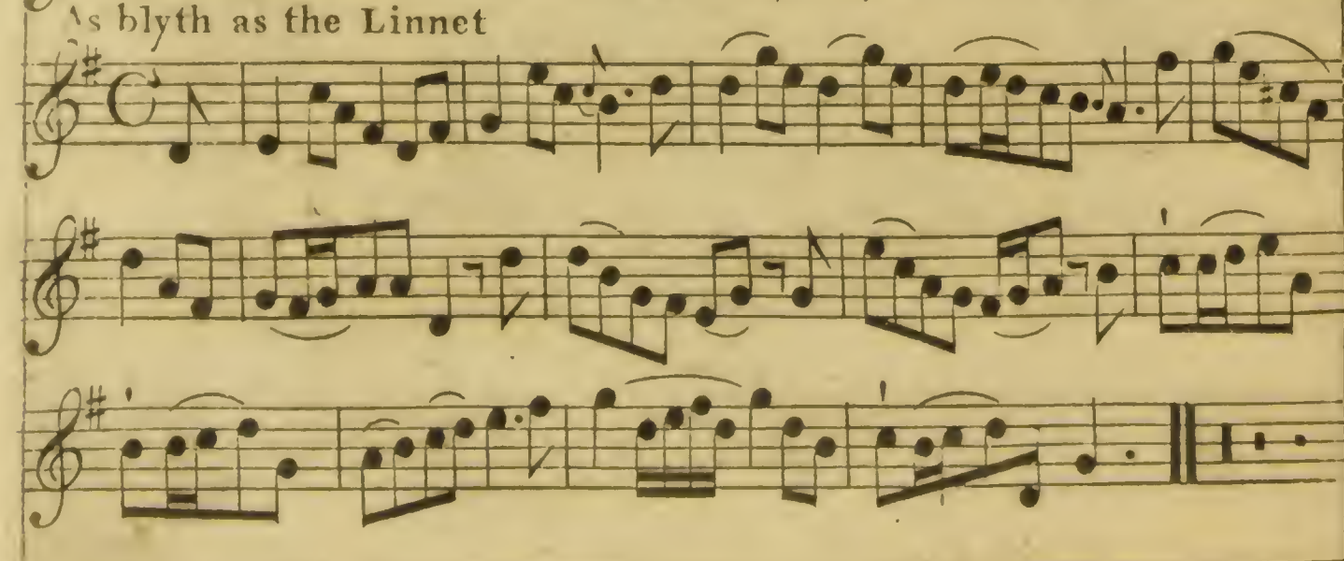
Sure Sally is the loveleſs Laſs



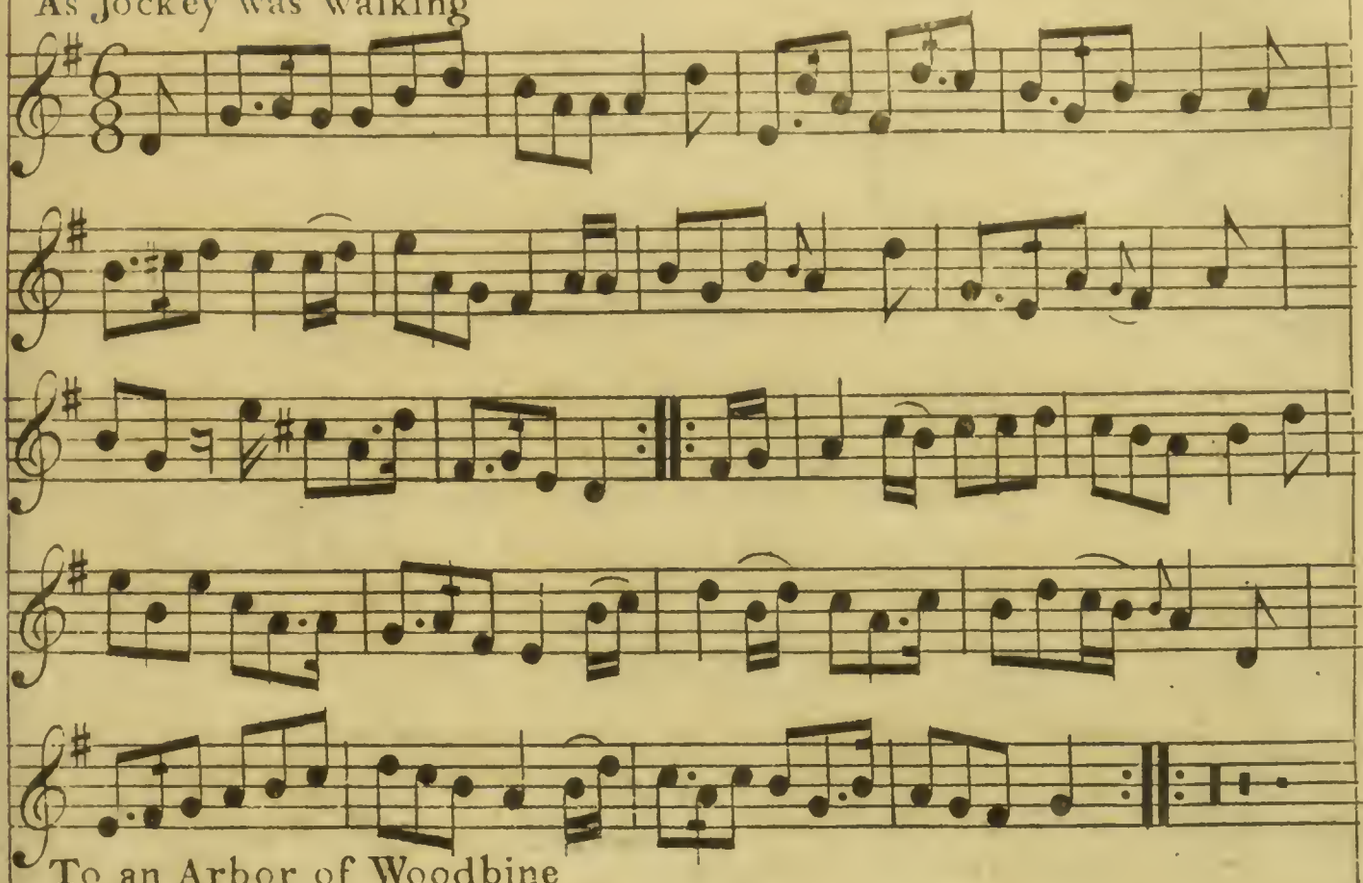
When Bluſhes dy'd



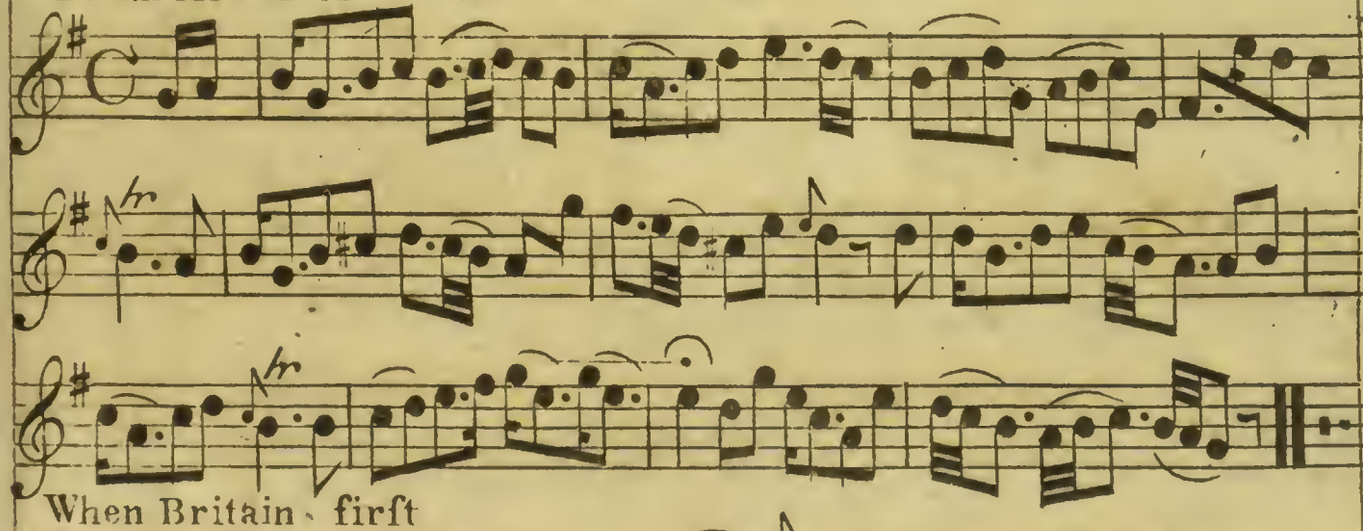
As blyth as the Linnet



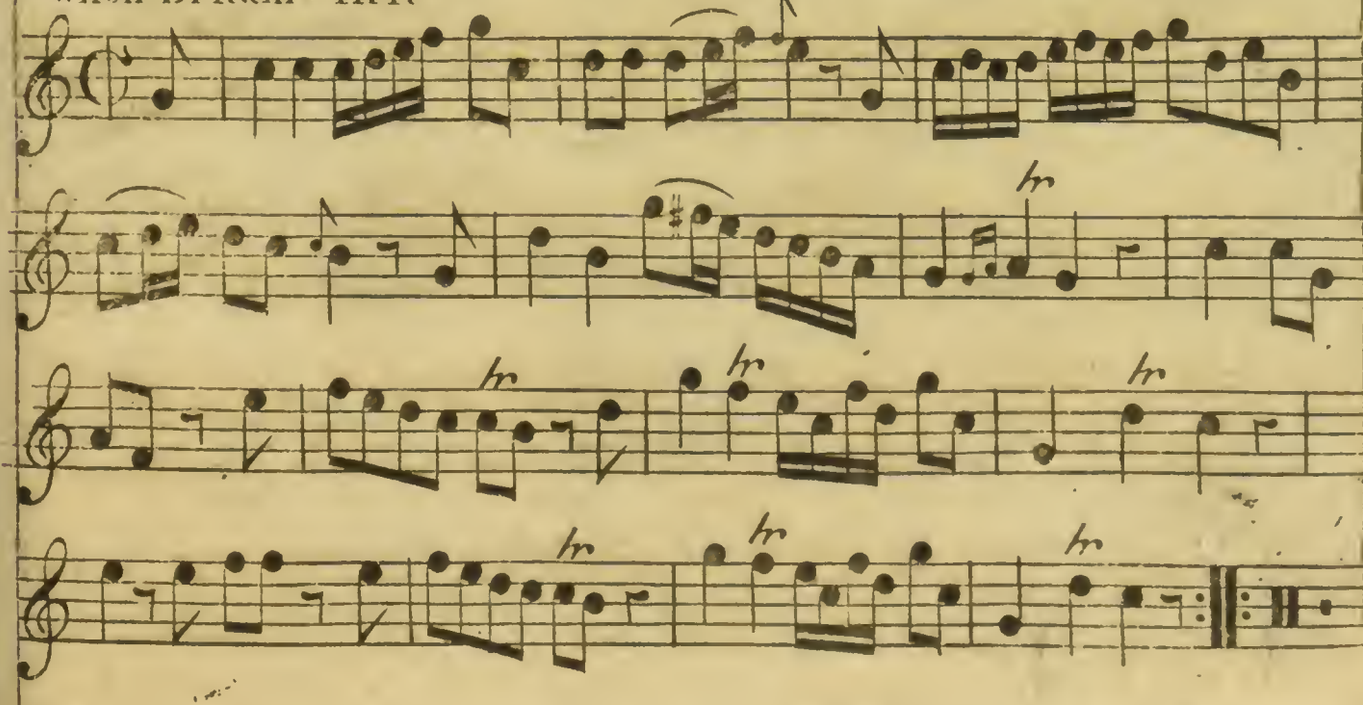
As Jockey was walking



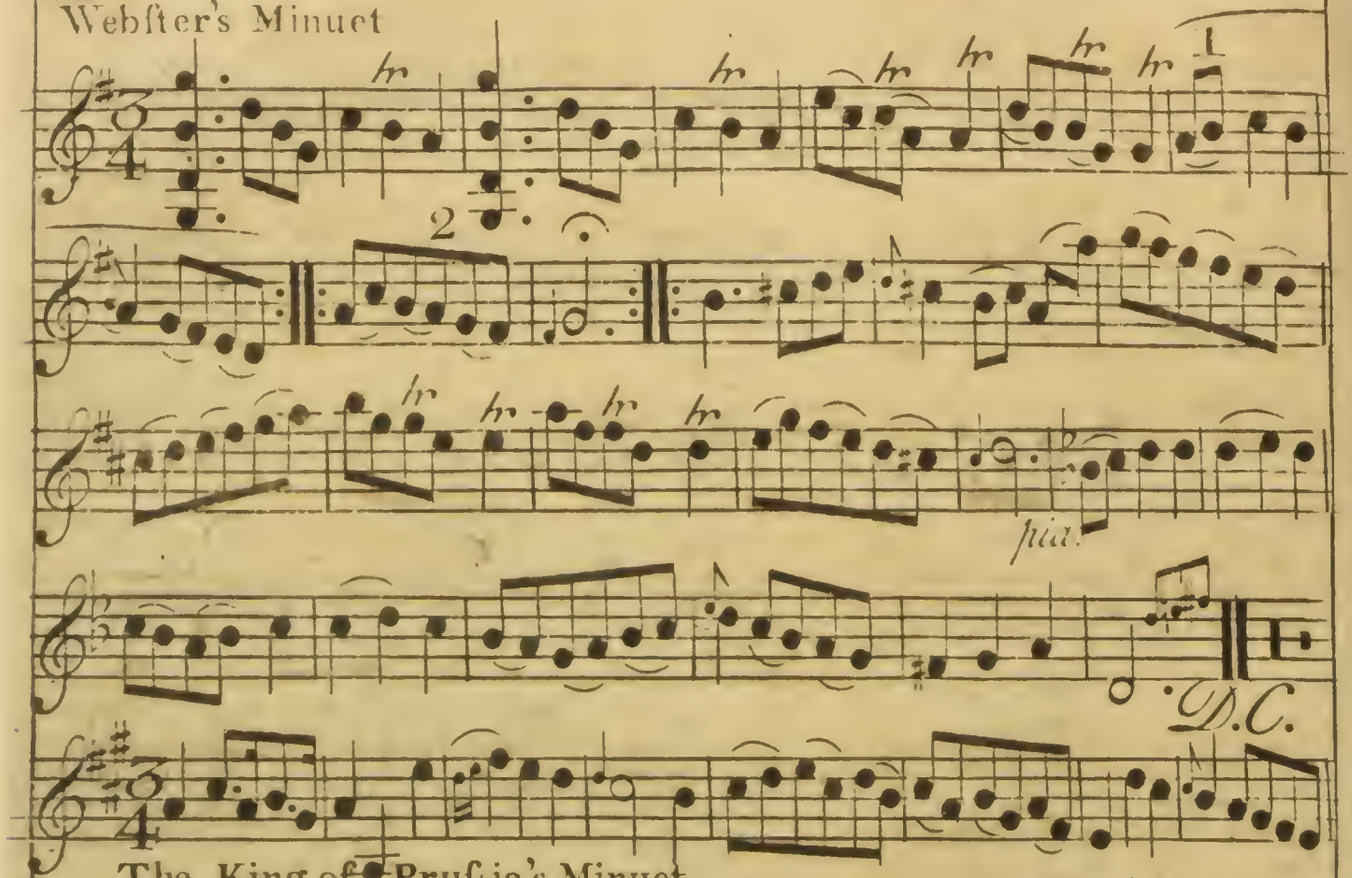
To an Arbor of Woodbine



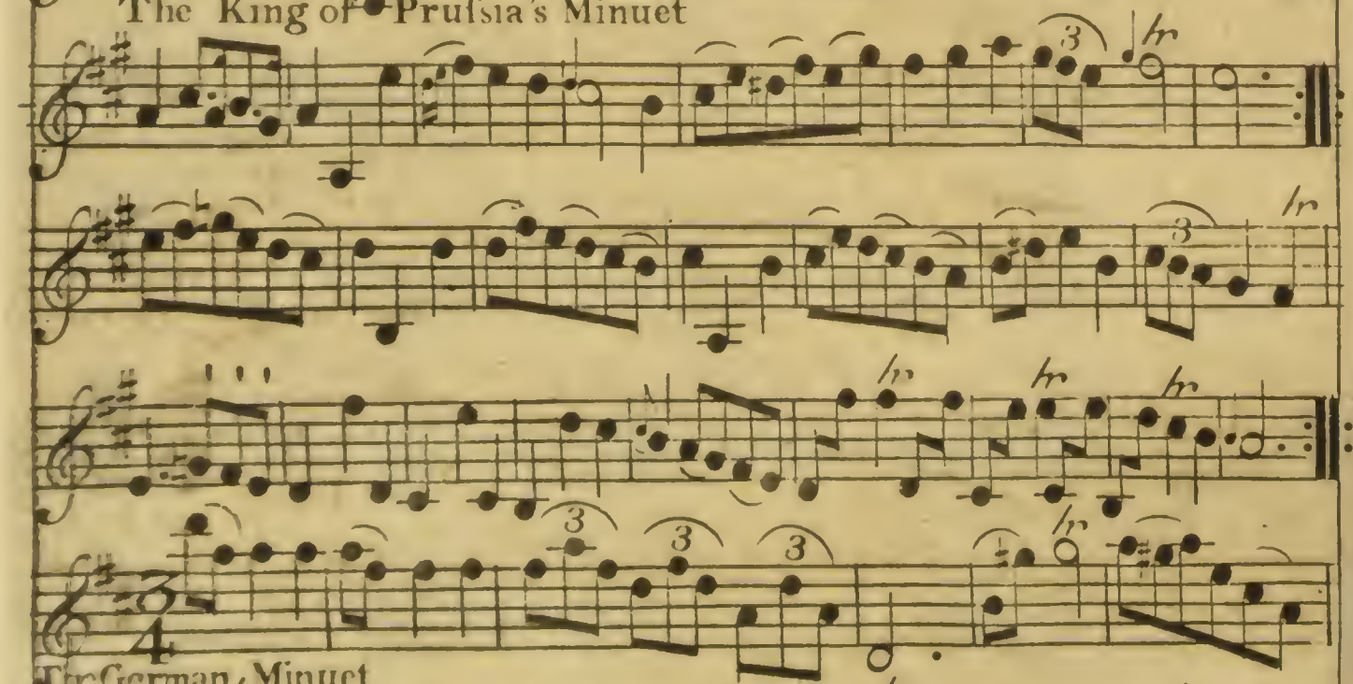
When Britain firſt



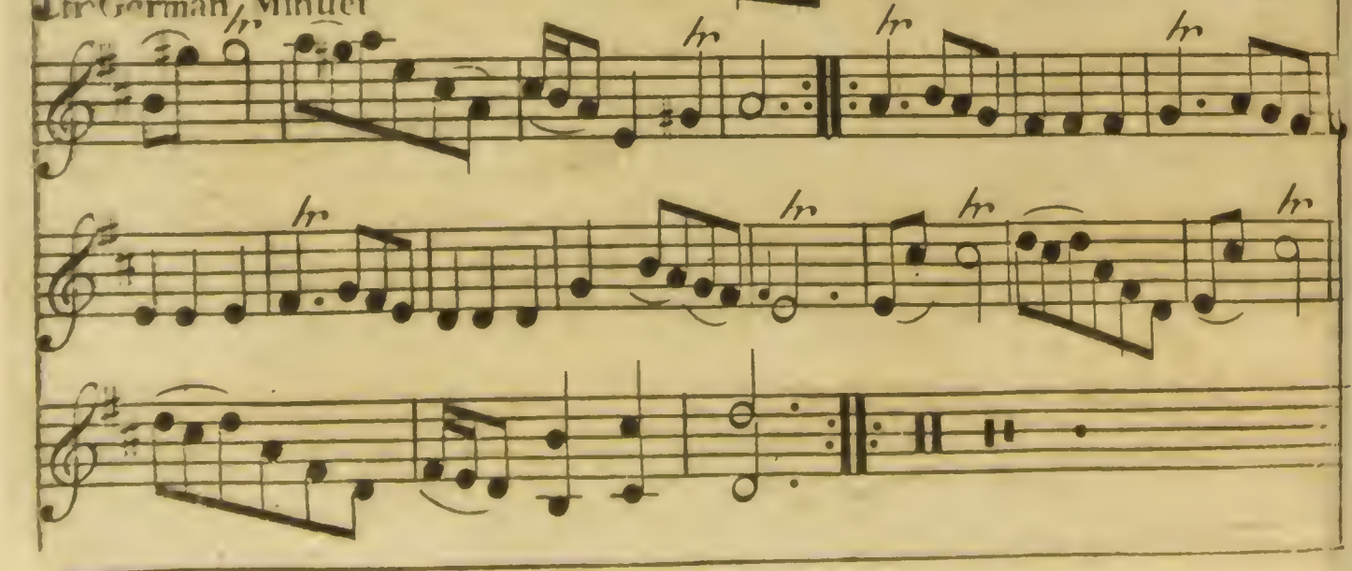
Webſter's Minuet



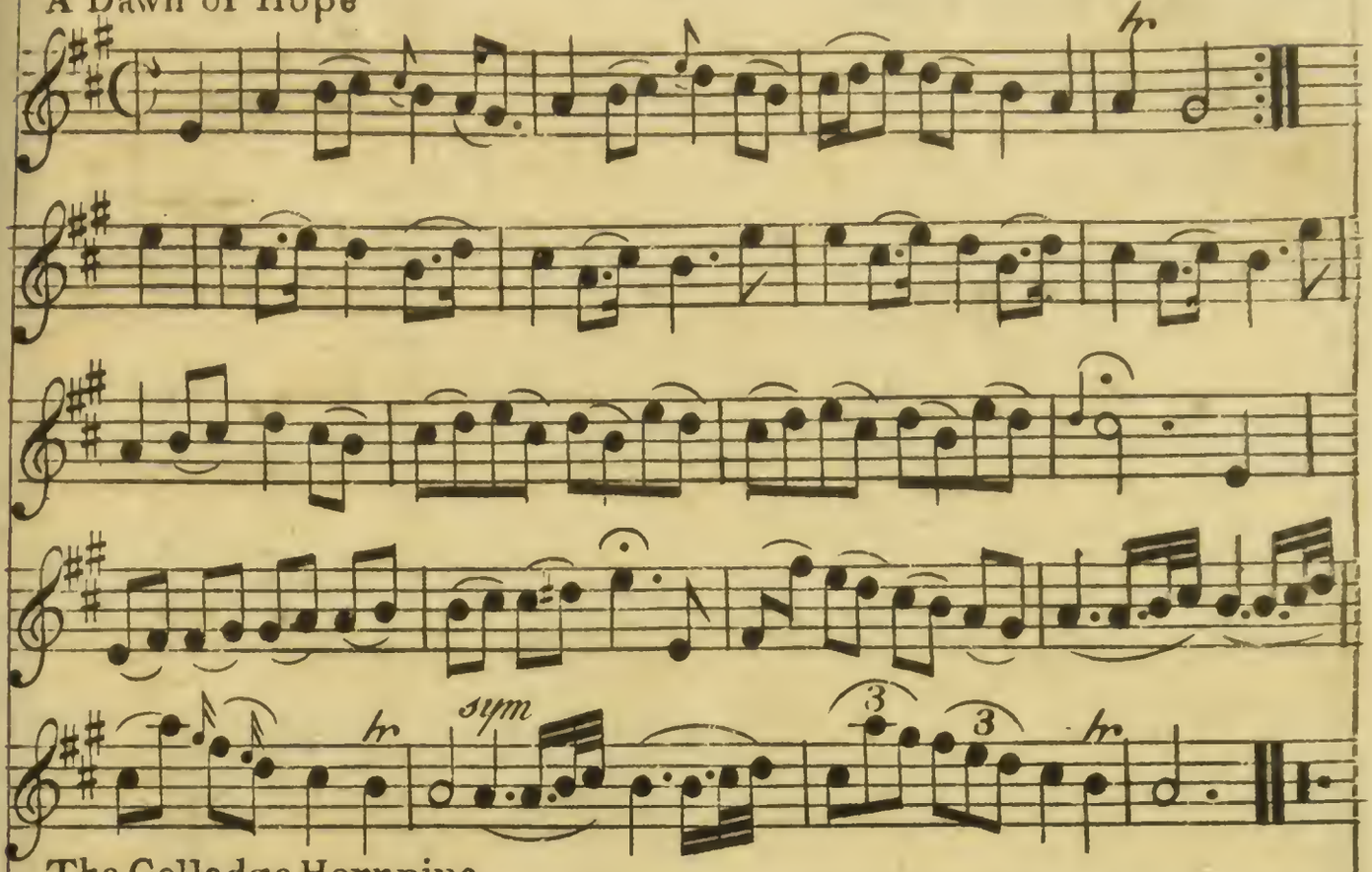
The King of Pruſsia's Minuet



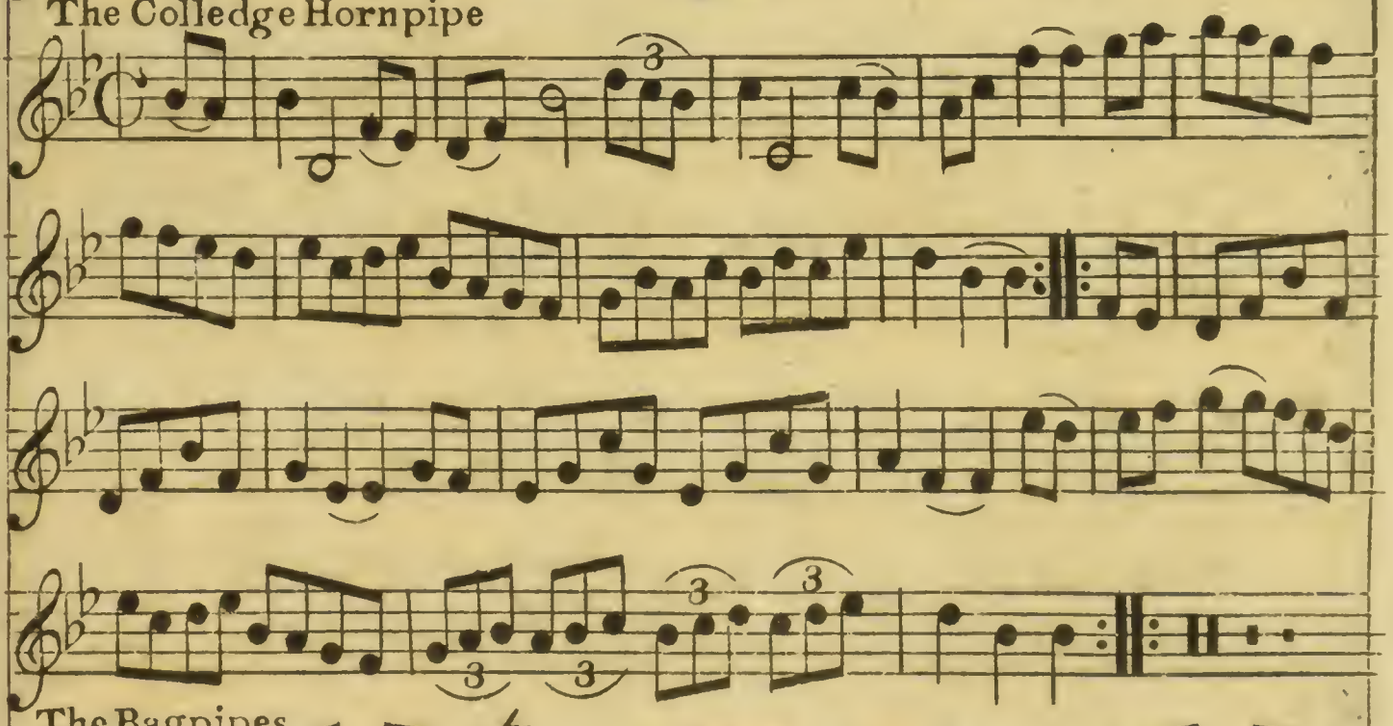
The German Minuet



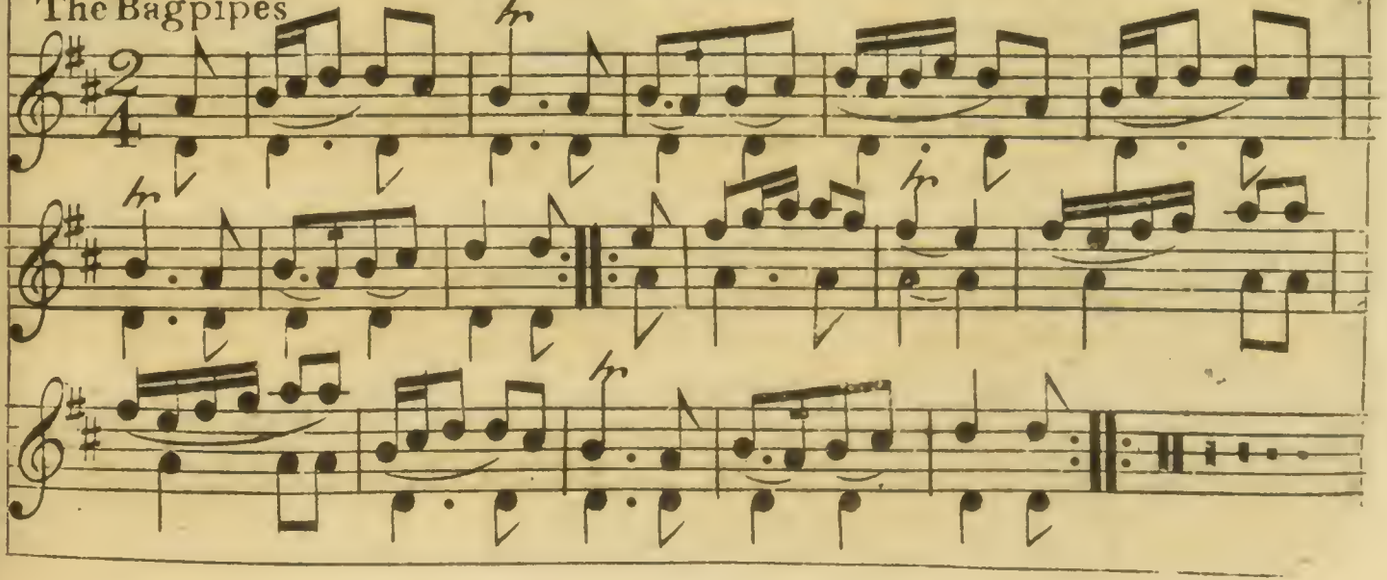
A Dawn of Hope

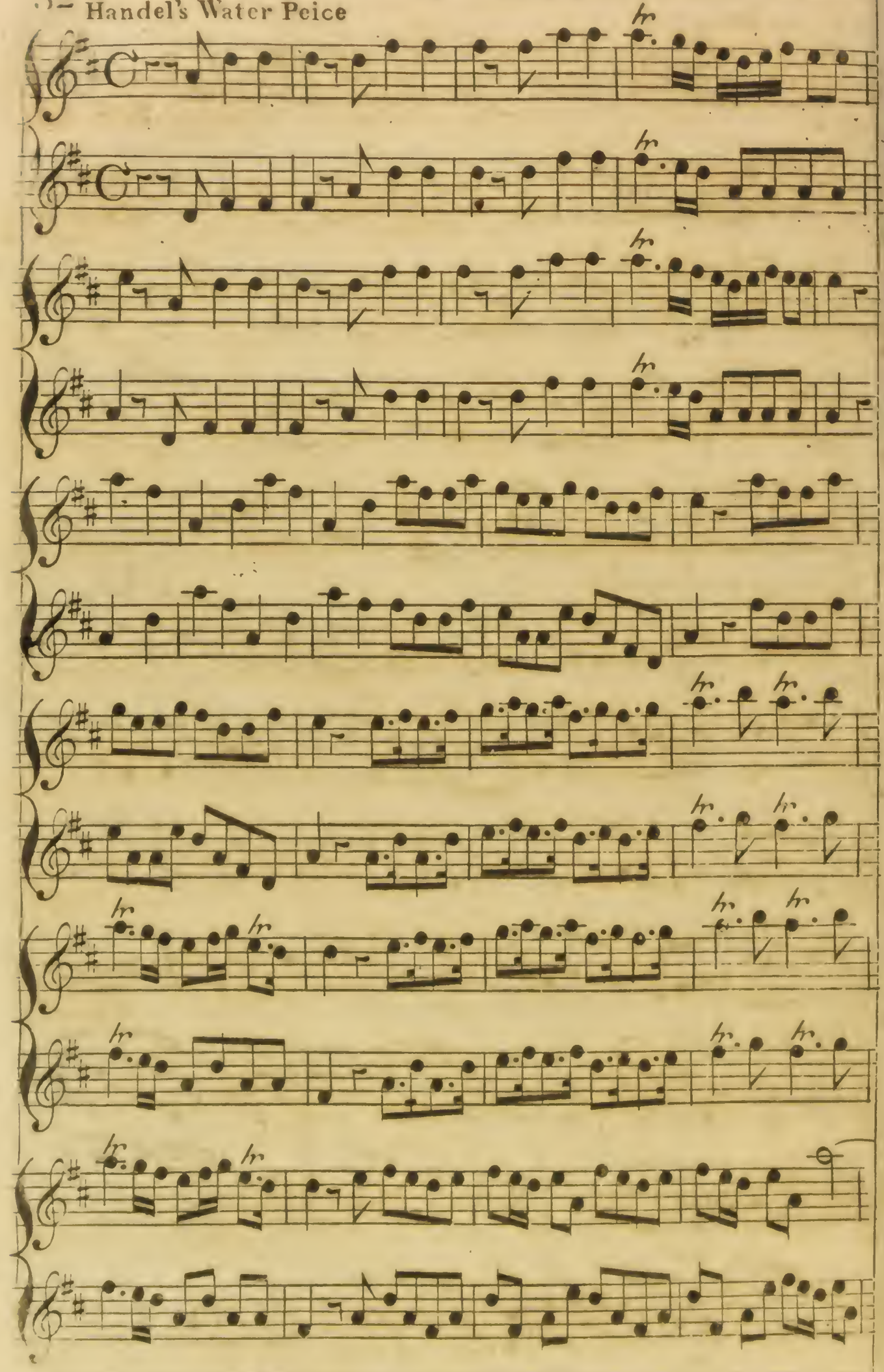


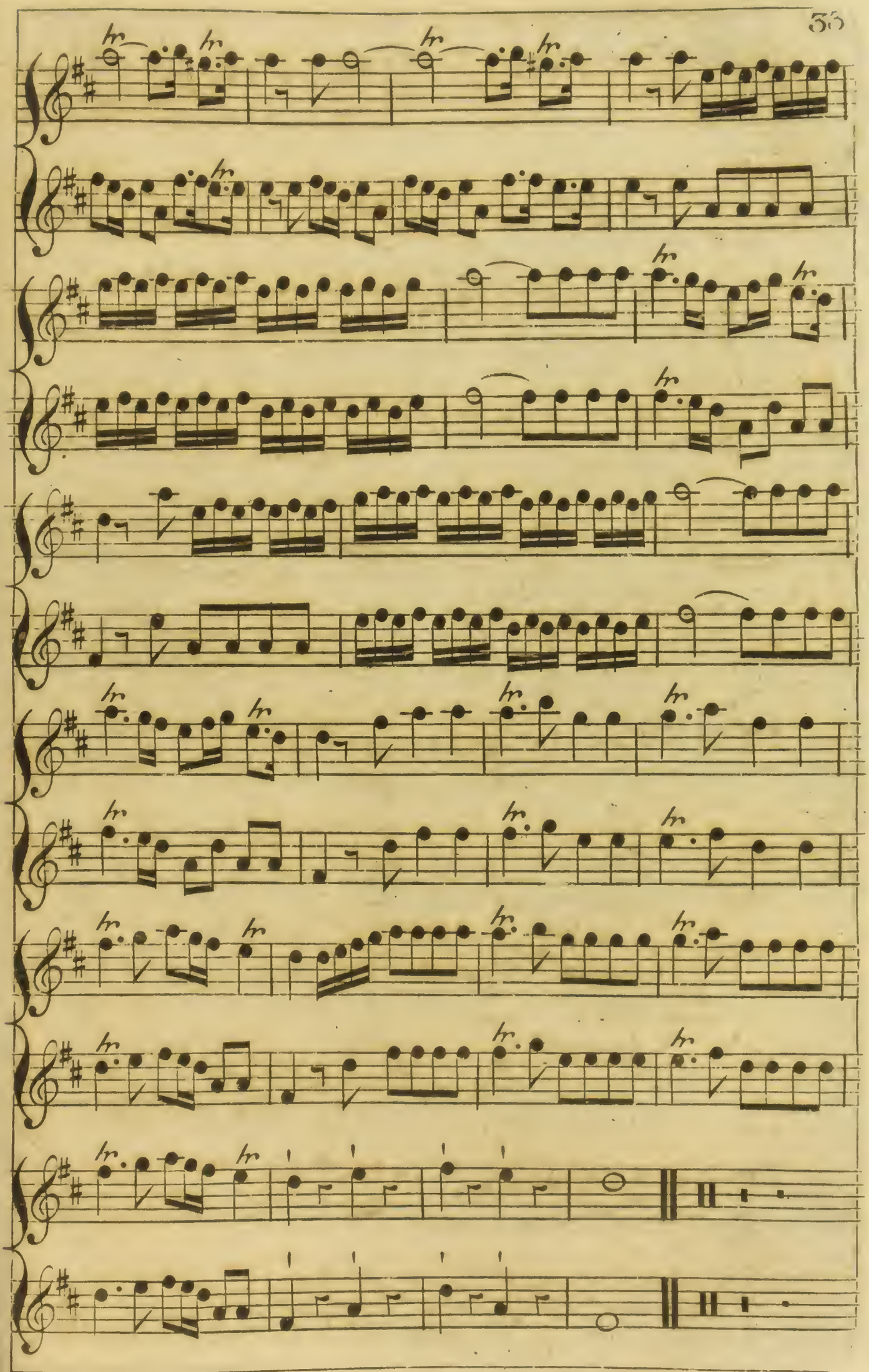
The Colledge Hornpipe



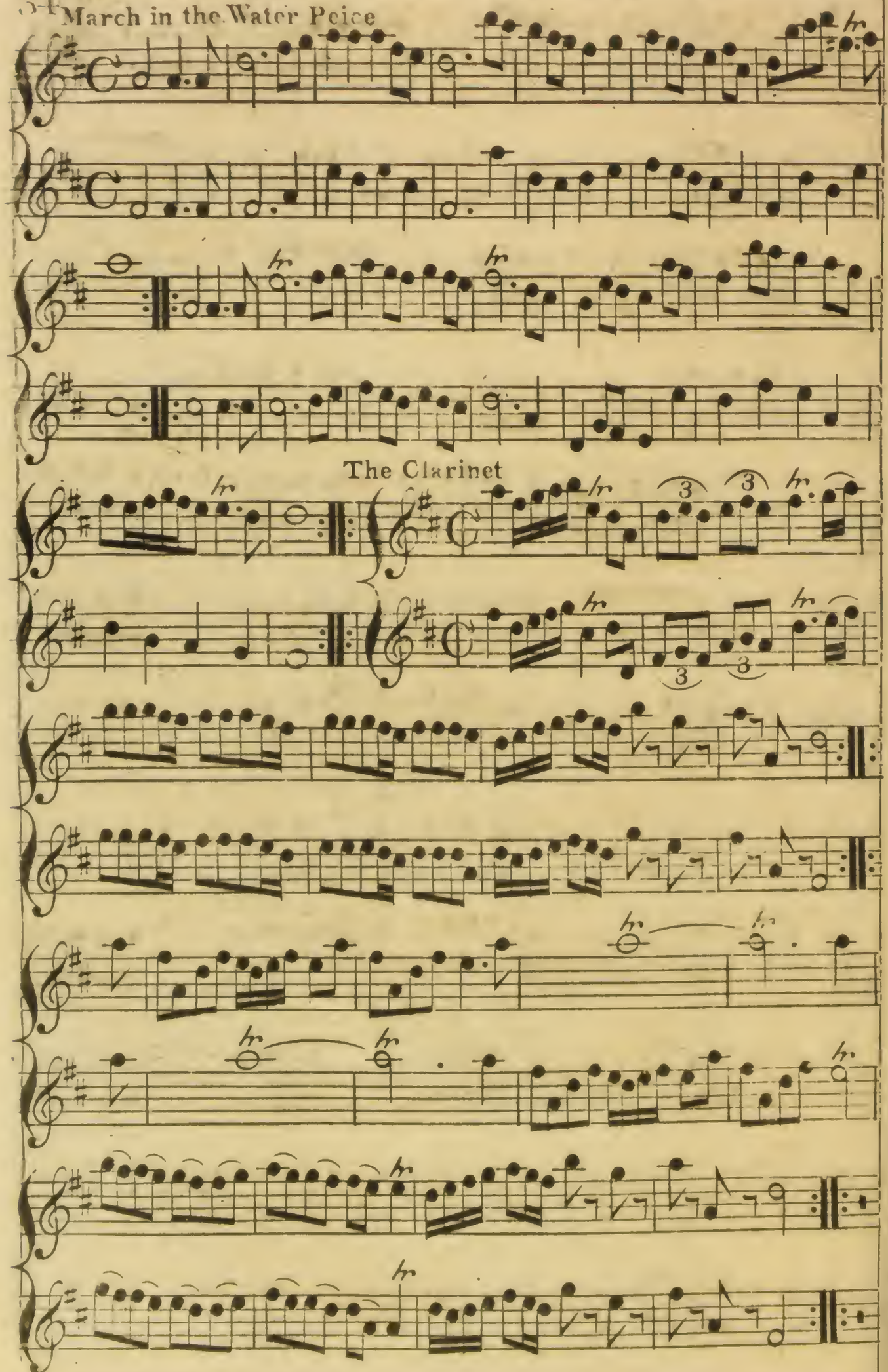
The Bagpipes







March in the Water Peice



A DICTIONARY.

Explaining such Greek, Latin, Italian, and French Words, as generally occur in Musick.

(A)

Adagio, a slow Movement
Affettuoso, very tenderly
Allegro, Brisk or Quick
Alto Viola, Counter Tenor
Andante signifies that all the Notes must be play'd equal & distinctly, Assai Enough.

(B)

B.C. Or Basso Continuo, the Thorough Bass for the Organ, Harpsichord, or Spinuet, &c.
Bene placito, at Pleasure.

(C)

Canto, the first Treble.
Canzonetta, A Song in general.
Camera Chamber as Aric da Camera, Chamber Airs

(D)

D.C. Or Da Capo begin again & end with the first Strain.

(E)

Ecco or Ecchus In Imitation of a natural Ecco, this Word is some times used instead of Piano.

(F)

F. Or Forte signifies L^d or strong.
F F Or Piu Forte, louder than Forte, Fuga or Fuge, is when some of the Parts begin a certain Aire & ye other Parts begin sometime after y^t imitating ye first & repeating the same Air throughout all the Parts.

(G)

Galliarda, Gay, Brisk, Lively, &c
Grave, a slow Movement.

(L)

Largo, very slow.
Larghetto, not so slow as Largo.
Lent, Lento, or Lentement slow.

(M)

Men, signifies less, as Men Allegro not so quick as Allegro.

(N)

Non, not as
Non troppo Presto, Not too quick

(O)

Organo, signifies properly an Organ, but when it is written Over any Peice of Musick, then it signifies the Thorough Bass

(P)

P. Pia, or Piano soft.
Pianissimo or P. P. P. very soft.
Piu Allegro, more brisk than All^o
Poco Allegro, not so brisk as Allegro
Presto, Fast or Quick.
Prestissimo, very Quick.

(R)

Recitativo or Rec^o to expres a sort of speaking in singing; this Word is very Common in Cantatas.
Ritornello, a short Symphony so called, which either begins before the Song or sometimes in the middle or also after the Song is ended.

(S)

Senza, without, as senza Violini. without Violins
Solo, alone as Violino Solo, The Violin alone.
Stoccato, Or Staccato, in a plain and distinct manner.
Subito, Quickly.

(T)

Tutti, all, or all together.
Tacet, signifies let it be silent.

V

Vivace, with Life and Spirit.
Unisoni, is set over a Peice of Musick, when all the Parts, play in the Unison, or Octave.
Volti Subito, turn over quickly, or without Loss of Time.

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